

THE AMERICAN ORGANIST



AUGUST 1961
Vol. 44, No. 8 - 40¢ a copy, \$3 a year

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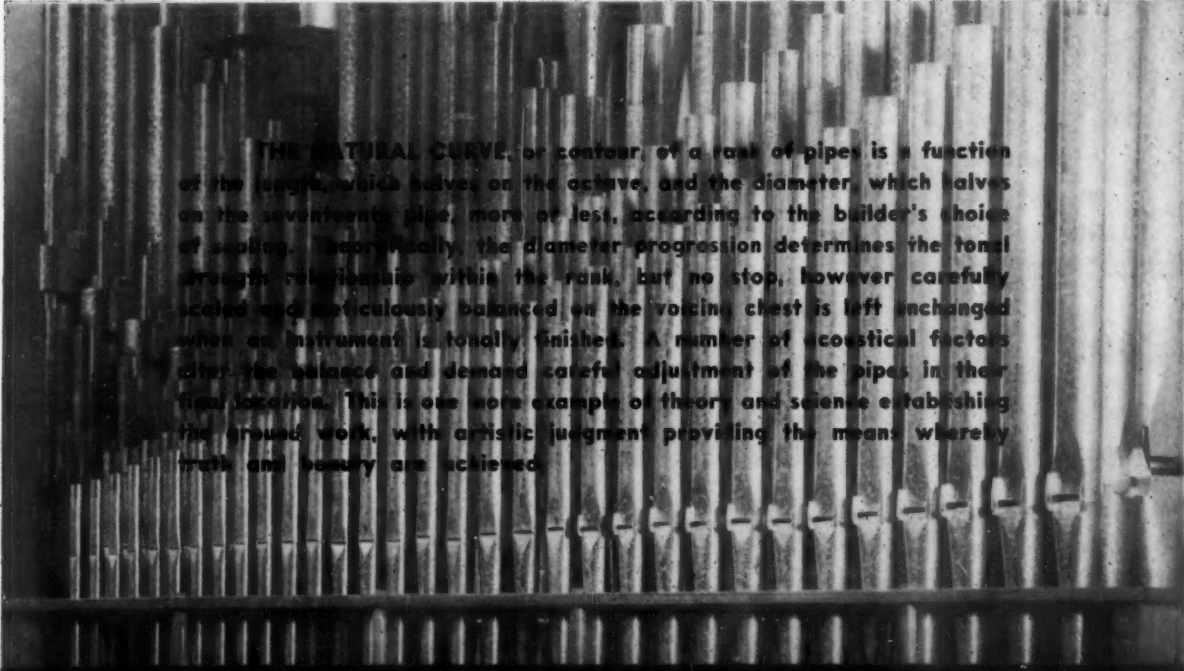
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August 1961

No. 8

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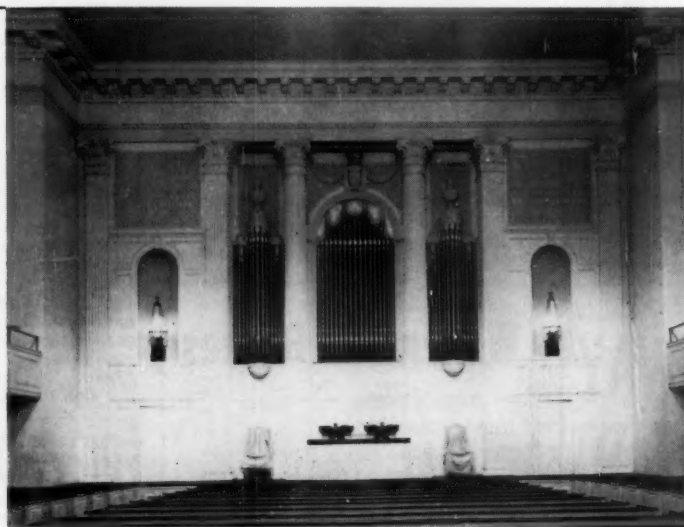
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You, the Reader

FEBRUARY COVER

TAO:

At present, I have on loan a record made on the organ in Grossmunster, Zurich, made by Hans Vollenweider, of Thalwil. The cover of this record has the organ case in color—very attractive. Mr. Vollenweider hopes that in time this record will be available in this country.

He plays very well, by the way, on either harpsichord or organ. We have enjoyed him in our midst the past semester as guest lecturer and teacher of organ, at the University of Michigan. He has expressed a hope to return to the U. S. as a performing artist on either organ or harpsichord. He was delighted with the harpsichord built by John Challis and recently played a bonus recital one of Challis' instruments at the university.

Noma R. Jebe
Ann Arbor, Mich.

WANT AD

TAO:

So didn't the Ostrovsky Piano Co. run their ad in the wrong magazine?: "Removal sale, assorted organs, some electrified! Many atrophied, all with exhausted pneumatics. A few have ciphered Diaphones and compound fractures of the tracker system. From \$10 up! Below this price they should guarantee total disintegration or your money back." Please send one assorted organ with wobbly tremolo!

Name withheld by request

LETTER, MAY ISSUE

TAO:

I was reading with great interest a letter which was published in the May 1961 issue of TAO, submitted by the Reverend Noel Bonavia-Hunt, in which he stated his position and opinion on tracker touch. After reading this letter, I feel that I must write and point out a statement which amused me very much, which was contained in this letter.

The statement contained in the third paragraph is this: "In any case, how can rapid passages be properly handled on tracker touch? Or do the advocates

of tracker confine their playing to slow passages? . . ."

After reading this, I would certainly wonder how Bach, Buxtehude, Pachelbel, Sweelinck, need I go on, got along without electricity applied to their organ manuals. Whether or not they would have preferred electricity to tracker touch if it had been available for them is another question worthy of much discussion, but the fact remains that working with what they had, they were able to interpret their own compositions and probably got along very well considering tracker touch in those days was certainly more heavy than it is today. With all respect to the Rev. Mr. Bonavia-Hunt, the renowned authority that he is, I must take issue with him on such a statement that is contained in this letter.

Tracker touch has been improved upon to such an extent that rapid passages are no more difficult to handle than on the conventional electro-pneumatic console. By being just a bit heavier and offering a small resistance, its use enables one to maintain a degree of strength in his hands than is possible to achieve on some of the electric keyboards of the featherweight variety where a breath of air is sufficient to depress the keys.

This is especially important to the organist who is also an accomplished pianist and feels the need for a slightly heavier action. I cannot condemn electro-pneumatic action because of its taking up less physical room and reliability, but I do hope and feel certain that with the steady improvement of tracker action, the prices of good pipe organs and their ability to please will afford the purchaser an increased pleasure obtainable only from a tracker instrument.

Raymond A. Brubacher
Assistant Music Librarian
Catholic University of America
Washington, D. C.

AMATEUR TRAVELER

TAO:

I have very special reasons to write you today. It is in connection with the very interesting article written by Clarence Mader, published in your June edition under the heading "The Professional Organist as Amateur Traveler."

From childhood I happen to know very intimately the churches mentioned by Mr. Mader, especially the Klosterkirche at Rheinau. In fact, since 1925 I have always carried among my favorite papers to whatever country I travelled, one photo of that wonderful, antique organ. No doubt Mr. Mader also saw the small organ near the high altar; its

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console looks like a monumental tombstone.

I am writing these lines in the hope you will inform Mr. Mader just how much I enjoyed his article, on the organs in Rheinbau, Schaffhausen and Zurich which I am favored to visit at periodic intervals [TAO sent a letter-copy to author Mader.] His article made me really homesick although I get a considerable amount of satisfaction out of my Hammond organ, concert model, which I installed at my home here many years ago, and which under local atmospheric conditions (12,000 feet above sea-level) is a very well-suited instrument.

If Mr. Mader visits Switzerland again, he should not miss to see and hear the Walker organ, originally built around 1711 at the Stadtkirche in Winterthur. Unfortunately my teacher, Mr. Karl Matthaei, who introduced me to that wonderful organ, died last year, but there are many other people in Switzerland connected with Winterthur and who will gladly arrange for a visit to that place. It is worthwhile.

Once more many thanks for Mr. Mader's fine article and the excellent picture of the "Rueck-Positiv." I am looking forward to read the continuation in your July issue.

A. Meister
La Paz, Bolivia

EARS THAT HEAR

TAO:

Not being a professional or even a good amateur organist, I should, no doubt, refrain from writing this and return to the side lines where I can safely continue to observe the battle of the "Trackers" versus the "Relays"—pneumatic, electric, etc.

However, I do have a fair knowledge of what makes the average pipe organ tick, I like and can appreciate most of the good music and I believe that I can tell a competent organist when I hear one. As a result, it is with a certain amount of amusement that I read the current series of articles and letters on whether "to track" or "not to track" (Sounds like a HI-FI buff worrying about a new stylus on a poor record).

Actually, I cannot help but wonder just how many of those who attend an organ recital—without any previous knowledge of the specific organ in use—are able to tell what type of action is controlling admission of wind to the pipes. Also, just how much do the different types of action enhance or take away from the net tonal appeal?

George W. McElhinny
Havre, Mont.

■ Reader McElhinny, we think, is in a most enviable position, for, like so many who are not professionals, they have the distinct advantage of yet being able to listen to recitals as music, not from the standpoint of those, highly trained, who insist on analyzing every iota of what they hear, with the result of inevitable disappointment many times.

If more who attend recitals would go to hear MUSIC, not as judges, far more pleasure would result. If a recital is badly played, that's too bad; but if it is well played, from all standpoints, we think the overall result is what counts. Editor



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Newsnotes

George Wright, on July 7 and 8, became the first organist engaged to play solo performances in the **Hollywood Bowl**. These performances, titled "Roaring Twenties Nights," were played on a **Gulbrandsen** electronic theatre organ.

The South Central Regional **Institute of Church Music** was held July 3-8 at Mt. Sequoyah, Western Methodist Assembly, Fayetteville, Ark., with **Bliss Wiant**, minister of music, and **Robert Scoggin**, dean . . . **Piet Kee**, the celebrated Dutch organist, who will make his first American tour this fall under the aegis of **Colbert-LaBerge Concert Management**, will play his first performance at **Yale University**, New Haven, Conn., Oct. 8.

Texas Chapter AGO (Dallas) for its 1960-61 Annual Concert Series presented **Austin C. Lovelace**, Oct. 31, 1960; **Carl Weinrich**, Nov. 15, 1960; **Dale Peters**, Jan. 17; **Marie-Claire Alain**, Feb. 14; **Robert Noehren**, Mar. 14; and the **Texas Tech College Choir**, Apr. 11.

The Fourth Annual **Alumni Workshop** at the **School of Sacred Music**, Union Theological Seminary, New York, was held June 20-22 inclusive. Faculty members were **G. Wallace Woodworth** (chorus); **Arthur Polster** (organ); and **Leonard Raver** (harpsichord). Recitals were played by **Vernon de Tar** on the **Möller** organ in James Chapel; **Robert Baker** on the **Austin** organ in Fifth Avenue Presbyterian Church; and a choral and organ program in James Chapel, with **John Huston**, organist, and **Gerre Hancock**, accompanist. Some of these performances will be reported in later issues of **TAO**.

Following his return from a year in Europe, **John Hamilton** had summer recital dates at the U. of Oregon, June 27 and July 18; Western Washington College, Bellingham Aug. 1; and the U. of British Columbia, Vancouver, Aug. 2.

Frederick Royce resigned his position of director of music in Temple Keneseth Israel, Elkins Park, Pa. as of June 1, to devote his entire time to his musical duties in The Church of the Holy Trinity, Philadelphia. **Earl Ness** has taken over at Temple Keneseth Israel, in addition to his duties in First Baptist Church, Philadelphia, and the Philadelphia Musical Academy.

At the 36th annual graduation of the **Cleveland Institute of Music**, June 15, **Dr. Clement A. Miller**, acting director, announced the following scholarships and prizes. **Nancy Hodge**, who

received a bachelor of music degree in organ was awarded the **Alumni Award** of \$50; she also won the \$200 scholarship prize given by **Phi Omicron Chapter of Mu Phi Epsilon**. **Mrs. Linda Muhlert** was presented with the \$500 **ASCAP Ernest Bloch Memorial Award** for outstanding work in composition. **Michael Abbott** won the **Beryl Rubinstein** full tuition scholarship.

During the school year 1960-61 the **Cleveland Institute** has been producing a series of broadcasts for **WGAR** entitled "The World's Great Religious Music." This was a series of 26 programs, representing the three major faiths, together with a chorus from the Institute as well as guest speakers and choirs.

Charles Van Bronkhorst, **TAO's** records reviewer, was honored by having the yearbook of the high school where he teaches dedicated to him. He has been appearing, via tape recordings, on the **Chico**, Cal. radio station, **KPAY**, nightly for three years with a program of organ music just before the station's "sign off."

According to word received at **TAO** offices, theatre organ enthusiasts on the west coast are really jumping. One of the latest projects was the presentation in the **Fox Theatre**, San Francisco, of old-time silent movies, with **Gaylord Carter** at the console, no doubt making everyone most nostalgic. The presentation was sponsored and presented by **KPEN-FM**, July 8 at midnight, and with a sold out house at \$2 a ticket. Movies shown were **Douglas Fairbanks, Sr.** in "The Mark of Zorro," and **Wallace Beery** and **Gloria Swanson** in "Teddy at the Throttle." Backer of all this was the **Pacific Council for Organ Clubs**.

A communique from **Lester Fritze**, received a week or so after the above, informed **TAO** that **Gaylord Carter's** performance had to be cancelled, for the fire department refused to let the old, flammable films be shown—a new reason and not very realistic, we think.

The next national **AGO** convention hosts, **Los Angeles County**, is already in evidence, having announced plans for the publication of a book of organ music in celebration of the 1962 event. Composers are invited to submit works for this project, to **Rayner Brown**, 2423 Panorama Terrace, Los Angeles 39, Cal., not later than Jan. 1, 1962. Detailed information may also be secured from Mr. Brown. The committee to choose works is the convention program committee, **Clarence Mader**, chairman.

A contest sponsored by the **Long Beach**, **Los Angeles** and **Pasadena-Valley Chapters, AGO**, in cooperation with the

Horn Club of Los Angeles, offers a prize of \$250 for a work for four to 12 French horns and organ; a \$100 prize for a work for one French horn and organ. Further information may be secured by writing Mr. Rayner Brown, whose address appears in the paragraph above.

Three organist-harpsichordists of the **University of Oregon School of Music** are recent and current recipients of **Fulbright Awards** for music study in Europe. **Nina Sackett** will study in Amsterdam with **Gustav Leonhardt**. Faculty member **John Hamilton** has just returned from a year in France, working on the keyboard music of **François Couperin**. **Harold Chaney**, visiting assistant professor of organ and harpsichord during Mr. Hamilton's absence, left in July for work in Hamburg and for research for his doctoral degree.

Professor **Berrian Rankin Shute**, 69, died at his home in Clinton, N.Y. on June 17, two weeks before his retirement as head of the **Hamilton College Department of Music**, of a heart attack. Mr. Shute established the music department at **Hamilton**, after teaching at **Columbia University**, with funds provided by the **Carnegie** interests.

Charles Leroy Hickman, Jr., minister of music of the **United Congregational Church**, Bridgeport, Conn., has been appointed administrative associate to the director of the **School of Sacred Music**, **Union Theological Seminary**, New York. He will also be an associate professor of the school.

Regular concerts are given in New York by the **Societas Campanariorum** at **Riverside Church** and **Highbridge Park**. Recitalists in July were **Ralph Deal**, **Scott B. Parry**, **George F. Mair**, **Mary Moore Grenier**, and **Riverside's** carillonneur, **James R. Lawson**. Mr. Lawson on May 22 played a recital on the **Netherlands Carillon** in Washington, D.C.; special concerts were given preceding convocation and commencement exercises, by Mr. Lawson and Mrs. Grenier, of **Union Theological Seminary**, **Teacher's College**, **Jewish Theological Seminary** and **Columbia U.**

Mrs. Doris Rosetta Gratian, wife of organbuilder **Warren Gratian** died June 16 in **Decatur (Ill.)** at the **Macon County Hospital**. She was actively affiliated with her husband in the organbuilding business.

An **International Hymnological Conference** will be held in New York Sept. 10-11, opening with a **Festival of American Hymns**, at the **Church of the Ascension**, Sept. 10 at 4 p.m. Under the direction of **Vernon de Tar** the program

(Continued on page 31)

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Chamber Organ

The chamber organ above is South German, mid-18th century. Painting shows Saint Cecilia playing the organ, accompanied by an angel on a bass viol. Inscribed on the score: Franz Casppar Hofer, 1758. This instrument is but one of fifteen hundred now to be seen in the exhibition, "Musical Instruments of Five Continents," continuing through September 11 at The Metropolitan Museum of Art in New York. The chamber organ above is from the Crosby Brown Collection of Musical Instruments, is shown with permission.

The English Village Organist

MICHAEL JACK

The author, whose humorous article, "Pulsator Organum and Other Matters" appeared in TAO for April 1960, is himself a village organist, knows whereof he writes. There will be further remarks by this interesting gentleman in future issues of this magazine.

The Editor of TAO has suggested I write a scholarly treatise about a class or group of organists perhaps rather unknown to American readers. I believe Americans are very much better informed about other countries than we in Britain. Thus we never bother to learn a foreign language but expect the other fellow to learn English. Staying in Tangier before the war I met an old fellow who could speak seven foreign languages and make himself understood in none of them.

I myself was a village organist for five years and now I travel around the countryside cutting churchyards for small village churches. I should therefore know what I am talking about; I always chat with the local villagers about their organ and their choir.

You could divide organists into various categories beginning with the cathedral organists, then those in large town churches. After these come lesser men who perhaps could be in better jobs if they wished to but are perfectly happy where they are. After the professional men there is a descending scale of ability, until the very dregs are reached. I once had someone deputising for me who played the chants with one finger.

You must remember that the number of people who are very proficient at playing the piano is smaller than it used to be. Of course, lots of people learn to play but don't bother to take it very far. Those who take up the organ are even rarer. If a village happens to have a man able to play the organ at all, there are two further snags. He may perhaps not wish to be tied down Sunday after Sunday and also he may not have the foggiest notion of training a choir. Anyone who is good organist and choir-master will probably find a post in the nearest town.

The average English village will have from two hundred to fifteen hundred inhabitants—six to eight hundred would be a fair size village. There is therefore small scope for finding enough people willing to form a choir. People don't like being tied down to twice every Sunday routine. Television is responsible for much absence. Choirmen and women prefer to stay at home and watch their favorite programmes!

It is quite likely that the organist will be someone who comes from outside the village—the vicar's wife perhaps, or the schoolmaster. Given a really keen organist or vicar the choir might turn up in force morning and evening, but more often than not most will turn up in the morning only and leave it all in the lurch for Evensong unless there is a big service. I find some churches where the main congregation is in the morning, others in the evening; it is impossible to say which it will be.

Of course the salaries paid are deplorably low. I used to cut (I'm speaking of lawn-cutting, you understand) a churchyard with a very fine church, and a good organ. The vicar told me his organist took the job in 1905 at a salary of five pounds a year and she was still there in 1955 and getting five pounds a year. Her taxis cost her more than this.

The vicar told me he never knew whether she would play amens or not, pathetically adding that for five pounds he hardly cared to order her about. Occasionally a deputy would be needed, and a student came out from Canterbury

eight miles away. The Church Council would kick up no end of a shindy when asked to sanction a fee of a guinea a visit.

When I write of professional organists, please note that they will be MEN! The idea of a lady cathedral organist is utterly unthinkable. Even the larger churches would never have any but a man for organist; the lady might be a deputy but I cannot see a first rate choir of men and boys being ordered about by a woman. My imagination simply boggles at the thought of a skirt in the cathedral organ loft.

Perhaps by a great effort I can imagine some sour faced old dear with pince nez but it seems that in America there are numbers of very attractive ladies in charge of church choirs. I am not sure if I should care to be in such a position; my mind would never be entirely on my singing. Is yours? Or do you find yourself thinking what a pretty outfit Miss So and So is wearing. I can think of one woman in an important London church.

I became organist to a small village church on the edge of Romney Marsh in Kent only because no one else would take on the job. I had just joined the choir as a bass and by a very odd coincidence the organist handed in his resignation the following week. The old vicar scoured the village for a substitute and finally was driven to come to me. To me, who knew nothing about church music or choir training and had never played a psalm chant. I remember I was on my way to feed the bees with syrup candy at the time, and I drank the entire jug in order to steady my nerves.

For the first year of playing I received exactly nothing and the Church Council reckoned they were onto a good thing. But an elderly friend of mine said to all and sundry that it was perfectly disgraceful, whereupon the Council awarded me a salary of twenty-six pounds a year and an immediate cheque for five pounds. The man in the next village received fifty pounds but he was a good man, better than the average, with a good organ and choir. In most cases a deputy received nothing. A lady offered to deputise for me but wanted a guinea a Sunday which was just double my salary.

In my choir we had six girls, three boys, four women and two or three men. We usually had no tenor. Once a railway porter kindly came along and sang tenor. His notes from F to A were inaudible. From A to C he wasn't bad, but anything above that his voice grew louder and louder until by the time he hit an E he was screaming and yelling at the top of his voice.

Luckily he was moved to another station and we did without a tenor until a man joined who greatly fancied his voice (though a well-known cathedral organist called it "inebriated"). When he really let himself go, nothing could be heard but his hoarse bellowing.

There is a tradition that psalms and canticles shall be sung, however small and inefficient the choir. I believe in America you have a tradition of speaking the psalms. In our villages, provided two or three are gathered in the choirstalls, you will hear the psalms sung, though perhaps that is a loose way of describing it! It is considered a poor show to read anything that can be chanted. After such a tragic event the congregation and choir members will all hurry home with eyes averted, speaking to no one, and go straight to bed.

I remember once we had a succession of rainy Sunday evenings. So few people turned out that we had no need for the psalm—since we could not sing it we did without it, and this particular psalm was down on my choir list for six Sunday evenings in succession before we sang it. One Sunday evening not one soul turned up for church except the vicar and myself.

Why are salaries so poor? Partly because it is all taken

for granted by the congregation that the organist shall not have more than an honorarium. The average member of the congregation contributes only a small fraction of the cost required to run his church. He hears about "millions of pounds" enjoyed by the church commissioners and therefore gives perhaps six pence or a shilling to the weekly collection. About what he gave twenty years ago.

He will spend twenty shillings on twenty cigarettes and think nothing of it but if the vicar were to suggest he give up just twenty cigarettes a week and put the money in the church bag there would be a mighty bust up. He just "could not afford it." If it were not for the generosity of people now long dead there would not be enough money provided to pay for a clergyman unless several villages shared a man. As it is we have a man running two, three, or four church parishes and often the organist following him around, too!

You probably all know the story of the family which went to church and came out in a highly critical frame of mind. The choir was dreadful, the organist inefficient, the parson inaudible. Then the small son spoke up: "Well, Daddy, I thought it was a jolly good show for sixpence!"

What do our choirs sing? The small village choir will probably manage an anthem at Christmas, Easter, and Harvest Festival. It is not only a question of the choir being able to sing it but of the organist possessing the ability to play it. The hymn book will almost certainly be "Ancient and Modern"—the English Hymnal is regarded as tending toward High Church and nothing will start a more fruitless row in village church circles than the slightest suggestion of "high church practice," although I see that a Parish Communion is now becoming more common, with a simple setting like Merbecke, in which the congregation can join.

The psalter used will probably be the Old or New Cathedral Psalter, though this was thrown out by cathedrals at least a generation ago. This employs the bump and thump method: "O come let us SING, unto the Lord. Let us heartily REJOICE, in the Strength of our Salvation. Let us come BEFORE, His presence with thanksgiving. . ." and so forth.

The Royal School of Church Music is gradually doing away with this, and speech rhythm psalters are becoming

more common. Though here the older members of village choirs still cling to the old method, simply transferring it to the new psalter.

The lady organist will probably wear a hat with a feather sticking up which bobbles about as she plays. Most likely she will not have mastered the pedals properly, if at all: there may be just an occasional rumble, and the wrong rumble at that. One old lady used to have difficulty in footwork, therefore put down every third pedal thus giving her playing a curious waltzy sound.

Have you heard the hymns played non-stop from start to finish? At the end of a stanza the organist holds the chord and choir and people drop off as their breath gives out. The chord continues to sound and everyone scrambles back on the bandwagon again after the fashion of a crowd in the railway station which thinks the train is suddenly going to move off without them. When the organist judges the volume of sound to be sufficient she moves off onto the next chord. Those people who have not joined in then do so. Of course after years of this nonsense everyone is expert at jumping off and on!

But I must say this. If it were not for a vast body of amateur players much of the music in our smaller churches would be lacking. It is a point of course whether it is better to have some music indifferently performed or no music at all unless it can be done efficiently. I personally prefer to have music, done by them in their own church. The opposing attitude sometimes taken by large organizations and highly professional musicians is both unkind and unhelpful.

Very few of our ladies are nice looking; you seem to do rather better on your side. At our organists' Associations if I see a pretty girl, she is unlikely to be an organist; if so, she will probably produce a pair of glasses. I once went on a course at the Royal School of Church Music at Addington Palace and sat up until two in the morning chatting to an attractive vicar's daughter who played quite competently. When we broke up to go to bed the entire palace was in pitch darkness and I could not have felt more guilty had I committed assault, rape and arson.

Are things different in America? ■ ■ ■

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Theology and Church Music as Bearers and Interpreters of the Verbum Dei Part 3

WALTER E. BUSZIN

In this third part of Dr. Buszin's article, we continue with his statement concerning the theologizing of church music.

Luther thought also of such developments among the children of God and said on October 4, 1530, in a letter addressed to Ludwig Senfl, the most noted German composer of his day: "For this very reason the prophets cultivated no art so much as music in that they attached their theology not to geometry, nor to arithmetic, nor to astronomy, but to music, speaking the truth through psalms and hymns."¹¹

We are not surprised to note, therefore, that Luther placed theology and music beside each other and did not keep them far apart. Bearing this intimate relationship in mind, we think of words spoken by Johann Walther, Martin Luther's counselor in musical matters, who said in his famous *Lob und Preis der löblichen Kunst Musica*: "Music, because of its character, and because of its own rich inheritance, belongs to sacred theology; indeed, it is so entwined and so sealed up with theology that anyone who desires, studies and learns theology, must also take up music with it, though he may not see, feel or understand it."¹²

The doxological character of Biblical theology and of church music compels us to reflect at this time on another important matter. Doxologies are directed Godward; they are objective and Trinitarian in content and expression. These two important factors close the doors of doxological theology and church music to sentimentality, sensuousness, vainglory, and to striving for effects. People do not sentimentalize about the Holy Trinity.

The very fact that much religious literature and church music give expression to the improprieties and weaknesses of the flesh referred to in the first part of our discussion indicates that their basic theology is not so fundamentally doxological and centered in the Triune God as some would have us believe. The problem before us is not a simple one, especially when we deal with the attempts at interpretation made by some in their theology and church music.

To discuss these problems adequately is not the purpose of our essay. It is within our province, however, to call attention to the fact that their doxological character and influence have helped to make church music wholesomely objective and God-centered in spirit, character and expression. This applies particularly to much of the church music and theological literature written during the 16th century, that great century of the Lutheran Reformation whose superb theocentric and doxological music is unfortunately so little known in the anthropocentric age in which we live today.

Personal and sentimental elements made their way into theology, church music, and Christian hymnody notably

during the eras of pietism and rationalism, both of which were eras of decline for the church. In these years, too, as in our own, there was much overemphasis on sameness and drab simplicity, and the arts were rejected and driven out of the church into the secular world.

The hymns of these eras lack the virility, straightforwardness, and confessional character of those written by former generations. Many of these are what the Germans call *Jesulieder*. Both the texts and the tunes of these *Jesulieder* often became so intimate, sensuous and sentimental that they were not well suited for corporate worship services of a doxological and God-centered character. Though there are exceptions, the objective (nonindividualistic) hymn remains to the present day the ideal hymn for the Christian congregation, because it is indeed a stronger and healthier bearer for the *Verbum Dei*.

Especially when doxological in content and character, the objective hymn, too, can console, strengthen, and inspire, as it establishes people in the Christian faith, and exhorts to confession and prayer.

III

The church has a rich heritage in her theology and her music. On the Festival of the Reformation many restrict this heritage to her theological writings, the open Bible, religious liberty, and developments in the field of education. The rich cultural, liturgical, and musical heritage we have received through the Reformation is seldom, if ever, mentioned.

When we thus ignore it, we fail to recognize the intimate relationship between theology and this heritage. We refer occasionally to the Lutheran Church as the Singing Church, but all too often render this distinction nothing more than lip service. Our failure to recognize church music as a blessing concomitant with theology often also reflects a lack of respect for one of God's most precious gifts to the church of Jesus Christ.

Martin Luther expressed himself forcefully when he discussed situations of this kind. As late as 1538 he stated in a preface he wrote for a collection of part-songs based on the suffering and death of Jesus Christ: "Accustom yourself to see in this creation (i.e., in music) your Creator and to praise Him through it. . . . Use the gift of music to praise God and Him alone, since He has given us this gift. Diligently beware of corrupt hearts, which misuse this beautiful natural gift and art, as do those lascivious and lewd poets, who use it for their insane amours. . . . These adulterers convert a gift of God into a spoil and with it honor the enemy of God who is also the adversary of nature and the foe of this lovely art."¹³

Without doing violence in any way to the principle of *sola Scriptura*, the Lutheran Church regards her confessional writings as bearers and interpreters of the *Verbum Dei*. Lutheran church music has much in common with the confessional symbols of the Lutheran Church, particularly as they are expressed in the worship heritage of her precious liturgies. These liturgies are thoroughly theological in character. They are confessions of the Christian faith of Lutheran people, and it is interesting indeed to note that the foremost Lutheran composers of the 16th, 17th, and 18th centuries based a large proportion of their

¹¹W. A. *Briefwechsel*, No. 1727, V, 630, 17-21. Cf. Buszin, p. 84.

¹²Walter E. Buszin, "Johann Walther, Composer, Pioneer, and Luther's Musical Consultant," *The Musical Heritage of the Church*, ed. Theo. Hoeltz-Nickel (Valparaiso, Ind.: Valparaiso University Press, 1954, Valparaiso Church Music Series, No. 3), p. 110.

¹³W. A., 50, 373, 10-374, 5. Cf. Buszin, *MQ*, p. 82.

music on the theologically rich texts of the Lutheran liturgies.

Lutheran church music of the 16th and 17th centuries adopted the ecumenical character of these liturgies, and here too we are made aware of the intimate relationship which existed between the theology of the church and her worship music. In this connection we think also of the eminently good pre-Reformation chorales which Luther salvaged for the church and adopted for use in Lutheran worship.

The Roman Catholic Church disapproved of their use in the Mass, precisely for the reason that they were in the language of the people. Some of these chorales had to be purged of false doctrine; Luther himself did much of this in order that the close relationship which existed between the theological and confessional liturgies and the hymnodic music of the church be not broken.

It is a source of great comfort to hear and sing the Lutheran liturgy and familiar chorales in churches in many parts of the world. Linguistic differences are in that case not serious handicaps; one may still participate in the service of worship in the language one knows or follow quietly in spirit.

What has been said of Christian hymns applies also to Lutheran choral music. When Georg Rhau, the music printer of Wittenberg, wanted to include in one of his collections of church music certain choral music which was beautiful but whose theology was off color, Johannes Bugenhagen disapproved¹⁴ and said in effect: "The music may be beautiful, but the doctrinal errors of its texts are not in agreement with orthodox theology and hence destroy the relationship which must exist between church music and the theology of the church."

This explains, for instance, why Thomas Aquinas' *Lauda Sion, Salvatorem*¹⁵ appears in the Lutheran hymnals only in abbreviated form and why James Russell Lowell's "Once to Every Man and Nation," popular as it is otherwise,¹⁶ is absent from *The Lutheran Hymnal*, as is also the medieval *Stabat Mater dolorosa*, ascribed to Jacopone da Todi (d. 1306).¹⁷ It also helps to understand the well-intentioned objections to the second stanza of the apostrophic hymn "Ye Watchers and Ye Holy Ones"¹⁸ and to the reference to "false sons within her pale" in Samuel J. Stone's "The Church's One Foundation,"¹⁹ even though both references are indefensible.

Christians want their hymns doctrinally pure. One finds Calvinism, millennialism, and other aberrations in not a few revival hymns, which some unfortunately call Gospel hymns. Also some Lutheran chorales of the era of Pietism are highly sentimental; however, their tunes are less primitive and on a higher plane than the tunes of American revivalistic hymnody.

Both depart from the standards of healthy Lutheran orthodoxy, whose principle we find aptly expressed in Christian Scheidt's chorale text *Aus Gnaden soll ich selig werden*,²⁰ "By Grace I'm Saved, 'Grace Free and Bound-

less,"²¹ which closes with the words:

*Ich glaub', was Jesus Wort verspricht,
Ich fühl' es oder fühl es nicht.*

In these words Scheidt emphasizes that Christians are content to believe the promises expressed by Jesus in the *Verbum Dei*, whether they feel them emotionally or not. The expression of Christian faith is more than an emotional reaction; it is a glorification of God.

This also implies that those who are relatively unemotional may yet possess a strong and virile faith and heartily glorify God. While emotions can play an important part in the life of the average Christian, to gratify them is neither the source nor the goal of the Christian faith. Sentimentalism, which is a low form of emotionalism, is so often self- and man-centered that orthodox Lutheranism in particular, but not exclusively, views it with disfavor and insists that Christian worship be theocentric, not anthropocentric.

The chief concern of church music should therefore not be to please the emotions of men but to glorify God and convey to men the *Verbum Dei*. This explains why superb worship music does not seek to please men but to serve God; hence its modesty and lack of ostentation.

History records that heretics have repeatedly appropriated music and tunes written by Christian composers for worship purposes in order to disseminate their heterodoxy. The Gnostics of postapostolic times caused serious vexation among Christian people when they stole tunes and altered their texts. The Arians resorted to the same practice, as did also the Trinitarians of later eras. Christ said that the children of this world are in their generation wiser than the children of light.²²

Christian people, on the other hand, are often unaware of their own wealth and hence ignore the warning given by Christ in His Sermon on the Mount, in which He said: "Give not that which is holy unto the dogs, neither cast ye your pearls before swine, lest they trample them under their feet and turn again and rend you."²³

The rich musical heritage of the church will not be liquidated easily by the foes of Christ and His Word if the church will treasure her musical heritage and make faithful use of her possessions in the realm of music while bringing Christ to people through the Gospel and through music which bespeaks the truth and spirit of the Gospel.

The music of the church will not waste away if it helps to bear the burden of the theology of the church and, again together with Biblical theology, continues to serve as a truthful bearer and interpreter of the *Verbum Dei*. Both are living voices of the Gospel, both are doxological, and both are kerygmatic.

It was not accidental that the era of Orthodoxy of the Lutheran Church was also the culmination of the golden era of Lutheran church music. In that era theology and church music were regarded as cobealers of the *Verbum Dei*. In that era the pipe organ too came into its own, and the pipe organs built in Lutheran churches between A. D. 1600 and 1750 serve today as models for expert organ builders in Christian lands.

Indeed, our generation can learn from its forefathers of the 17th and 18th centuries. We can learn from them to hold fast not only the *Verbum Dei* itself but also its noble and mighty bearers: sound theology and church music of integrity. Let our motive be that no man take our crown, the *Verbum Dei*, with its priceless pearls and costly jewels, our precious theology and our glorious worship music.

■ ■ ■

¹⁴Cf. Georg Rhau, *Musikdrucke aus den Jahren 1528 bis 1545*. Herausgegeben von Hans Albrecht. Band I: Balthasar Resinarius, *Responsorium Numero Octoginta*, Erster Band, herausgegeben von Inge-Maria Schroeder. Translation of Vorwort by Walter E. Buszin (Bärenreiter Verlag and Concordia Publishing House, 1955), p. XII.

¹⁵Cf. Dom Matthew Vritt, *The Hymns of the Breviary and Missal* (New York: Benziger Brothers, 1922 and 1952), pp. 172-174.

¹⁶Cf. *The Hymnal of the Protestant Episcopal Church in the United States of America*, 1940, No. 519, and *Service Book and Hymnal of the Lutheran Church in America*, No. 547.

¹⁷Ibid., Nos. 76 and 84 respectively. Cf. also Britt (n. 15, supra), pp. 275-276.

¹⁸*The Lutheran Hymnal* (St. Louis: Concordia Publishing House, 1941), No. 475.

¹⁹Ibid., No. 473.

²⁰Cf. *Kirchengesangebuch für Ev. Luth. Gemeinden ungeänderter Augsburgischer Konfession* (St. Louis: Concordia Publishing House, n.d.), No. 234, stanza 10.

²¹*The Lutheran Hymnal*, No. 373. The 10th stanza of this hymn is not included in this hymnal.

²²Luke 16:8

²³Matt. 7:6

Music in Church

ROBERT P. EVANS

If one were to ask me what my favorite musical instrument is, most assuredly the reply would be: the organ, of course. To my many friends this answer would have been astonishing—about four years ago. So-called "pop" music was my field, and I prided myself on the complete collection of records I had on the subject.

What changed my mind? Along about 1958 a friend came into the picture. Not just an ordinary friend, but one with a complete collection of musical gems—gems waiting to be sampled. He invited me to dinner at his home. After a delicious meal I was asked to hear some recordings designed to show the virtues of his high-fidelity set.

I accepted the invitation (though not wholeheartedly) and prepared myself for what I was sure would be an evening of classical, and monotonous, music. But the sound poured forth in endless procession. I sat there spellbound, not moving a muscle for fear of missing a note of this wonderful music. Not a word was said, but after the first record was through, a new person with better and more vivid tastes emerged from the same chair that the gum-chewing "rock n' roller" had sat down in earlier.

I was told that the record played had been by Marcel Dupré, playing the mighty pipe organ. Surely, I thought to myself, this could not be the same music I hear in church. My friend, not lacking in foresight, informed me that often we judge organ music in general by compositions played in our places of worship. Too often, a church organist slackens his interest and settles for second best. Organs are left out of tune and repair, a choir left to

scatter and almost make a mockery of the sacred and beautiful music of the church.

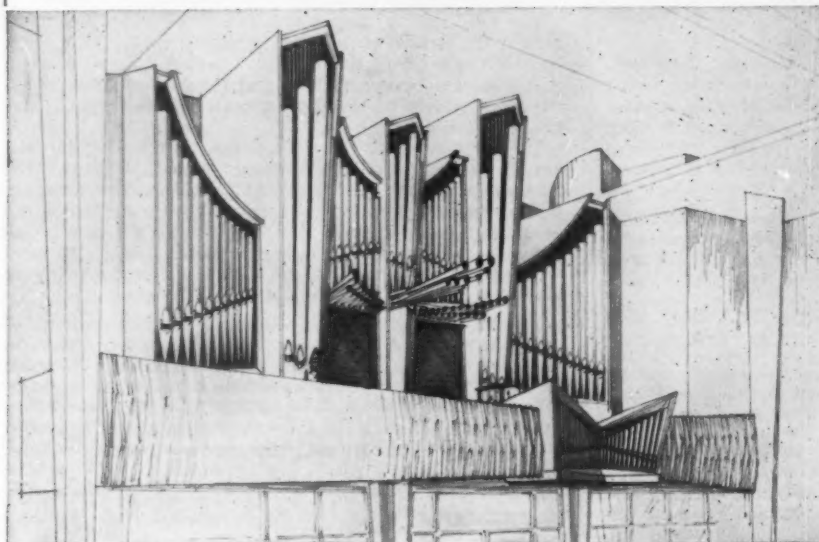
As a youngster, church was just an hour spent with God, where the ladies all sat like stone statues and smiled at you the moment you turned around. If this sounds typical, there is room for some change in the music program of your church. This statement is directed to organists, choirmasters, clergymen, and laymen.

I say this in good faith and presume that no injustice will be felt. Usually the average organist holds another position other than his duties in church. This is, of course, excepting the larger churches where a full-time organist and/or choirmaster is employed. I realize that when a person arrives home from work just in time to catch a quick meal and then rush off to church to hold choir rehearsal, the strain is sometimes too much. True, these fellows do a good job under the circumstances, but couldn't just a little more royalty be put into the organists' position?

To some, the guy playing the organ is just another fixture. The shocking thing about this is that in some cases it is true. The same hymns appear on each week's list, the same anthems are sung, and week after week the same postlude monotonously repeated for the benefit of a bored congregation. The argument could arise that the congregation is supposed to be concentrating on the order of the day, so why should the organ be a center of so much attention? We all know that the average person has proper respect for God, that he goes to the holy place on Sunday to honor Him. Music is a medium, as is the minister or priest. Music also adds variety to the otherwise much-the-same service.

No other way can one praise God so gloriously or so sincerely as music. I have told of my introduction to good music, of my opinion on the way music is handled in church, and the position of the organist in many present-day churches. Thank you for listening to these views. I hope others feel the same way, that something will be done to improve the quality of music in the church ■ ■ ■

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AN APOLOGY

This magazine wishes to apologize to its hundreds of Canadian subscribers for the lateness of arrival of the June 1961 issue. We wish you to know that the fault lies entirely with the United States Post Office, which agency completely messed up that month's mailing. While we refuse to accept any responsibility for mismanagement of the postal services, we do regret any inconvenience caused our loyal Canadian readers.

COVER PHOTO

The organ shown on this month's cover is, so far as TAO can ascertain, installed on the stage of a hall in the Moscow Conservatory, in Russia. The organ, it is thought, was built in 1959 by the branch of the Rieger organbuilding family which is behind the Iron Curtain, in Czechoslovakia.

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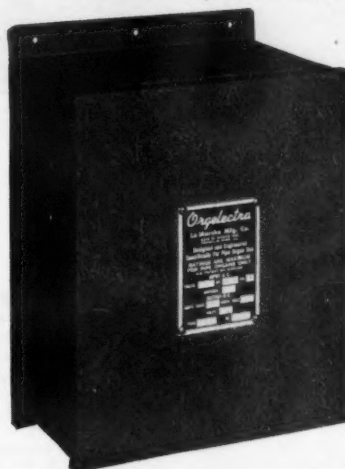
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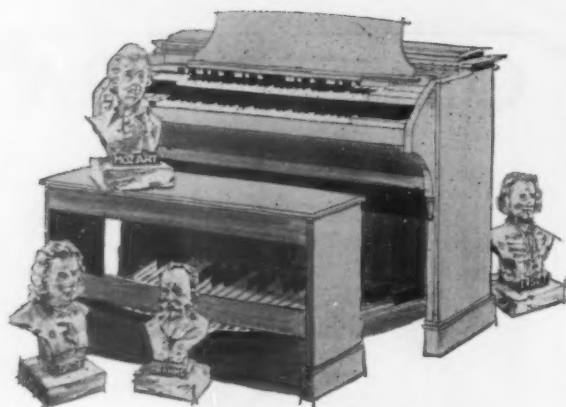
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- 4 **Prompt Tonal Response** enhances the Hammond's possibilities if you play fast-moving scherzos, etc. The absence of lag in speech results in a clarity and crispness of tone.
- 5 **Selective Vibrato Feature.** The great and swell manuals have separate ON-OFF vibrato controls in the form of *tilting stop tablets*. The rotating control "VIBRATO AND CHORUS" has six possible positions corresponding to three degrees of vibrato and three degrees of vibrato chorus (mixture of vibrato and non-vibrato tones). This control preselects the extent of Vibrato and Vibrato Chorus when either of the manual Vibrato ON-OFF stops is used. There is no "throb" in the Hammond Vibrato—just a desirable pitch variation.
- 6 **Reverberation.** In an acoustically "dead" room, Hammond Reverberation will prolong your notes after the keys are released. This produces the resonance of a church, so that the organist doesn't have to use a legato technique.
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B-61

Romance in Music

WILLIAM A. GOLDSWORTHY

A letter from an old friend of mine inspires these comments on romance in music. In it he accuses me of (or commends me upon) being a musician with a romantic approach to music.

Romance in music! Can there be any other kind? Can we have music without romance, any more than we can have apples without juice, birds without song, a lovely maid without blood in her veins? And yet there seems today to be a restless urge to create music without this essential. To be called a Romanticist is, as the boys say, "fightin' words," the inference being that one is sentimental, effeminate, wishy-washy, etc., etc.

Let it be noted, however, that the protagonists of the arid, intellectualized brand of writing are not of the Joe Louis type—strange phenomenon. Romance is the green of the tree, the lift of a Frost poem, the fire of Bernstein, the deep stirring of the grand Psalms, the color of Corot, and, surpassingly, the Lord's Prayer. All these things that are lovely, these things that are true, are the only things that make impact upon one's life, and that hold place in memory.

When I was young (for I *was* young, and now am older and have seen much)—when I was young, I repeat, one of the considerations in appraising a new work was its appeal to the audience, meaning the emotional response it evoked in them. This criterion is practically abandoned today, and one observes the unfortunate lack of it in the respectful, listless attitude of audiences attending most organ recitals.

And our players, as well as writers now, are afflicted with the conviction that emotion is in bad taste, not being quite completely academic. They are meticulous performers, yes, and accurate, yes. But I remind you, the old Austin player could be both, and sometimes with even better registration.

We have very few recitalists who are romantic in their playing and in their choice of music. This handful seems to be the only group earning a living in the recital field. The rest play for each other, and for the *elite*, generally teachers whose well-springs have gone dry—and how many, unfortunately, we have in institutions of learning.

How like a plague the non-romantic approach affects all its contacts. In a church where the music is of this type, it infects the entire service; the singing becomes flat and lifeless, the congregation contributes little, and the clergy reads sermons in colorless fashion. One could be sacrilegious and say that God might not be pleased with such, in the name of worship. Those of you who have ever heard Lefevre, Gibson, David McK. Williams, will know what is meant by romance in church music. And there are three or four now in New York City who measure up.

Reference to Archer Gibson brings to mind his comment on our topic. We were attending an all-Bach recital (why?). At the conclusion he turned to me and said, "Shrimp (he being very tall and I not so much so), he played all the notes Bach wrote and none of the music." Ah yes, he knew romance in music, sometimes an excess of it, yet there was feeling in his performance that most of our present-day artists should envy.

Romance is not a weakly sentimental thing. It is the origin of The Crusades, "The Charge of the Light Brigade," "Tristan," Rembrandt's "Night Watch," the Bach Passacaglia, and one of the greatest of all—the Lincoln Monument. Recurring in the Passacaglia, who can play its robust eight-measure theme without a tingle down the spine, a theme so full of meaning and emotion, that Charles Weidman created his celebrated dance for it, keeping Bach's title? What thrills us as we sing "A Mighty Fortress" but the

THE AMERICAN ORGANIST

moving power of it? We have heard the two types of organists playing it: one correct, the other romantic. One saw the notes, the other saw stirring ideas—and Luther.

I am a fairly good Protestant. And I like, too, the service of Benediction in the Roman Church. I shall never forget the spiritual inflow I received one noon in the huge square in St. Peter's in Rome, when we were part of the great throng following the Pope in that quiet ritual. That was romance in worship.

No, we shall not lose romantic music until the world produces substitutes for "St. Matthew's Passion," "Valkyrie," another Ninth Symphony, yes, and even another "March King" to set our blood racing and coursing more exuberantly than did Sousa.

Those of us who love Romance in Music will permit the theorists their innings, secure in the knowledge that the universe operates on immutable law to maintain changeless balance. We fear not their Sputniks. And to my old friend I reply in Couper's words, "Ye fearful saints, fresh courage take." These youngsters (of all ages) will grow up, and will say, with St. Paul, "Now I have grown older, I will put away childish things." ■ ■ ■

WE WISH TO ANNOUNCE . . .

On August 15, 1961, this magazine will move its editorial offices to a new address. Starting with this date, THE AMERICAN ORGANIST mailing address will be 16 Park Avenue, Staten Island 2, New York.

We urge all advertisers, advertising agencies, and subscribers to note this change of address for TAO. We ask that all mail be sent to 16 Park Avenue, Staten Island 2, New York, starting August 15, 1961. Editor

CLAIRE COCI

DIRECTOR—American Academy of Music and Art
Tenafly, New Jersey

Courses in Church Literature and private instruction in concert repertoire.

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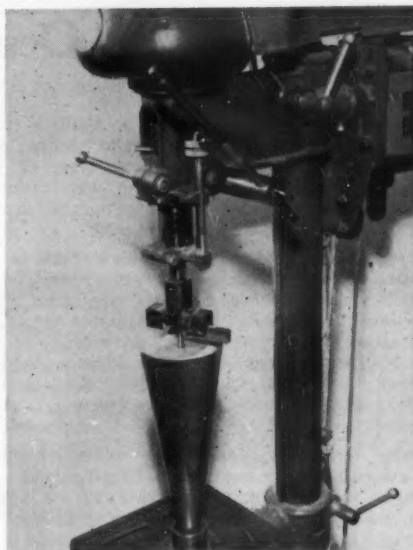
ORGAN SUPPLY CORPORATION

540-550 E. Second St., Erie, Penna.
Member of the Associated Pipe Organbuilders of America

(This is the fourth in the series of messages we mentioned in our March advertisement.)

DETAILS

"Attention to details makes perfection; but perfection is no detail". — Michelangelo



Perpendicularity — I

How does a pipe maker get the top face of a conical pipe foot at exactly 90 degrees with the center line of the cone? Answer: With a special set of tools as pictured . . . engineered for this job alone.

What difference does the accuracy of this face make? The answer to *that* lies in the old saw: "As the twig is bent, so inclines the tree."

The accuracy of this face angle determines the perpendicularity of the pipe body—and in sixteen foot long pipes, this is mighty important.

To you this may be "odds and ends of useless facts"—but we mention it as another example of the attention to important detail the pipe organ buyer can expect from an established pipe organ builder of good repute.

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Hors d'oeuvre

Salad

Dessert

Here we go again with a few remarks about organ recitals. So turn to another page if you're disinterested. Recitalists themselves, of course, should be concerned. Certainly those who attend performances are. As a reporter of a large number of recitals we are both interested and a bit annoyed.

Artists who play performances in New York are quite likely to base their programming on "giving the customers the works." Apparently performers are grim in their determination to prove they, too, are capable of playing all schools of music with equal skill, to say nothing of reserving these abilities for only those compositions which are most difficult, often the most abstruse. Sometimes they are fairly successful in this desperate endeavor—with one notable exception.

Practically never does an organ recitalist allow his public to even suspect he ever has a light-hearted moment or a sense of humor—not, at any rate, at the keyboard. Programs are confined almost solely to antiquities of respected origin but often frightful boredom; Bach is usually present of course; then enters the contemporary scene.

That composers of the Romantic period are very seldom played has been mentioned in articles and editorials before in this journal. But we have noted with considerable interest the delighted response by listeners to an occasional Mendelssohn or Guilman sonata, for example. Moreover, we have a sneaking suspicion that some recitalists do not play romantic-period music because they may well not be capable of doing full justice to an idiom they are not

familiar with, do not wish to stick their musical necks out.

But we have yet to reach the primary concern of these remarks. We know that one of the most potent reasons why people stay away in droves from organ recitals is that they are simply fed to the teeth with a forced seriousness (if we may coin a word). This sometimes reaches a point of pompous affectation, to some extent due to performers' overzealous determination to prove some kind of musical euphuism.

The portrait in music would be comparable to an oil of just one, unrelieved color—monotony. And who among you will stand up on his hind legs to argue that all too many organ recitals are not monotonous?

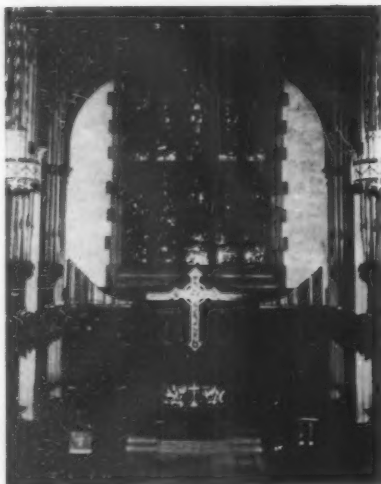
The saddest part about this is that the accent colors, occasional vivid hues that attract the eye on a canvas are easily available in music transliteration.

Although the comparison may not be altogether apt, the world of the theatre is an area more recitalists should study. In the theatre, change of pace is a basic fact of life. Unrelieved monotony is anathema. Light and shade, comedy versus tragedy, fast and slow, noise versus quiet—all these are integral, calculated elements, chosen to keep audiences' minds alert and interested.

This is quite easy to achieve in recital programming. The several elements listed above are within the literature from which recitalists choose their material. The artist who tickles our funnybone, who shows his personal happy side to his audience deserves highest praise. Praise and words of appreciation will be forthcoming, we believe, to recitalists willing to break through the current wall of over-zealous determination to be more high-falutin' than anybody else. And bore the customers in the process.

We are sufficiently concerned about this that we will be happy to report any performance in our bailiwick, the program of which includes at least one light-hearted, happy musical moment. To recitalists we say: remember auditors' musical taste buds. Change your pace with a piquant hors d'oeuvre, a tangy salad, a lightly sweetened dessert in your program-making. To give happiness is genius of sorts. Any takers?

Stoplists



M. P. MÖLLER, INC.
Hagerstown, Maryland

Hugh Porter Memorial Organ
James Chapel
UNION THEOLOGICAL SEMINARY
New York, New York

GREAT—Unenclosed

All ranks 61 pipes unless otherwise noted.
Quintaton, 16 ft.
Principal, 8 ft.
Rohrflöte, 8 ft.
Spitzflöte, 8 ft.
Octave, 4 ft.
Harmonic Flute, 4 ft.
Super Octave, 2 ft.
Fourniture, 3-4r (15-19-22), 220
Cymbal, 3r (26-29-33), 183

SWELL

All ranks 73 pipes unless otherwise noted.
Rohrgedeckt, 16 ft.
Diapason, 8 ft.
(Rohrflöte, 8 ft.)
Viole de Gambe, 8 ft.
Viole Celeste, 8 ft.
Principal, 4 ft.
Flauto Traverso, 4 ft.
Nazard, 2 2/3 ft., 61
Octavin, 2 ft., 61
Plein Jeu, 3f (15-19-22), 183
Cymbale, 2r (26-29) 122
Fagotto, 16 ft., 85
Trompette, 8 ft.
(Fagotto, 8 ft.)
Hautbois, 4 ft., 61

Tremulant

CHOIR

All ranks 73 pipes unless otherwise noted.
Dulciana, 16 ft.
Holzflöte, 8 ft.
Erzähler, 8 ft.
Erzähler Celeste, 8 ft.
Geigen, 4 ft.
Koppelflöte, 4 ft.
Nazard, 2 2/3 ft., 61
Blockflöte, 2 ft., 61
Tierce, 1 3/5 ft., 61
Scharf, 3r (22-26-29), 183
Clarinet, 8 ft.
Tremulant

POSITIV

All ranks 61 pipes.
Quintflöte, 8 ft.
Nachthorn, 4 ft.
Prinzipal, 2 ft.
Larigot, 1 1/3 ft.
Siffelöte, 1 ft.
Cromorne, 8 ft.
Tremulant

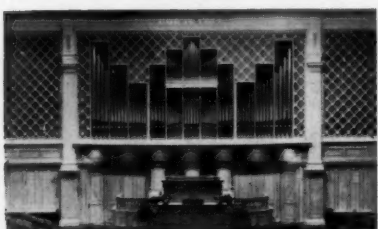
BOMBARDE

All ranks 73 pipes unless otherwise noted.
Gedeckt, 8 ft.
Principal, 4 ft.
Cornet, 3r (12-17-21), 183
Harmonic Trumpet, 8 ft.
Orchestral Oboe, 8 ft.
Tremulant

PEDAL

Violone, 16 ft., 32
Bourdon, 16 ft., 44
(Rohrgedeckt, 16 ft., Sw.)
(Quintaton, 16 ft., Gt.)
(Dulciana, 16 ft., Ch.)
Principal, 8 ft., 56
(Bourdon, 8 ft.)
(Rohrgedeckt, 8 ft., Sw.)
(Principal, 4 ft.)
(Rohrflöte, 4 ft., Sw.)
Nachthorn, 4 ft., 44
(Principal, 2 ft.)
(Nachthorn, 2 ft.)
Mixture, 3r (5 1/3-4-2), 96
Harmonics, 3r (3 1/5-2 2/3-2 2/7), 96
Fagotto, 32 ft., 12 (half length)
Posaune, 16 ft., 56
(Fagotto, 16 ft., Sw.)
(Posaune, 8 ft.)
(Posaune, 4 ft.)
(Cromorne, 4 ft., Ch.)
Couplers 42:
Gt.: G-8. S-16-8-4. C-16-8-4. Po-16-8.
B-16-8-4.
Sw.: S-16-8-4. Po-8.
Ch.: G-8. S-16-8-4. C-16-8-4. Po-16-8.
Bo.: G-8. S-16-8-4. C-8. Po-16-8. B-16-8-4.
Pd.: G-8. S-8-4. C-8-4. Po-8. B-8.
Combons 61: G-8. S-8. C-8. Po-6. B-6. Pd-8.
Generals-12. Couplers-5.
Cancels 1: Full organ.
Reversibles 10: GP. SP. CP. PoP. BP. SG.
CG. PoG. BG. Sfr.
Crescendi 4: S. C. B. Register.
Blower: Kinetic.

Since this organ has been commented upon in review in another issue of this magazine (including the dedication concert), there will be no further discussion here.



CASAVANT FRÈRES LIMITÉE
St. Hyacinthe, P. Q., Canada
FIRST CHURCH OF CHRIST, SCIENTIST
Denver, Colorado

All manual ranks 56 pipes, pedal ranks 32 pipes, unless otherwise noted.

GREAT—2 3/4" pressure

Quintade, 16 ft.
Principal, 8 ft.
Rohrflöte, 8 ft.
Octave, 4 ft.
Spitzflöte, 4 ft.
Quint, 2 2/3 ft.
Octave, 2 ft.
Blockflöte, 2 ft.
Mixture, 4r, 1 1/3 ft., 224
Cymbel, 4r, 2/3 ft., 224
Trompette, 8 ft.

SWELL—3" pressure

Salicional, 8 ft.
Salicional Celeste, 8 ft., 44
Zauberflöte, 8 ft.
Quintadena, 8 ft.
Gemshorn, 4 ft.
Nachthorn, 4 ft.
Principal, 2 ft.
Quintflöte, 1 1/3 ft.
Sesquialtera, 2r, 2 2/3 ft., 112
Zimbel, 3r, 1/2 ft., 168
Fagott, 16 ft.
Vox Humana, 8 ft.
Oboe, 8 ft.
Regal, 4 ft.
Tremulant

AUGUST, 1961

POSITIV—2 1/4" pressure

Gedackt, 8 ft.
Gemshorn, 8 ft.
Gemshorn Celeste, 8 ft., 44
Principal, 4 ft.
Koppelflöte, 4 ft.
Nasat, 2 2/3 ft.
Spitzprincipal, 2 ft.
Sifflöte, 1 ft.
Scharf, 4r, 1 ft., 224
Terzian, 2r, 2/5 ft., 112
Krummhorn, 8 ft.

PEDAL—2 7/8" pressure

Principal, 16 ft.
Subbass, 16 ft.
Lieblichgedackt, 16 ft.
Grossquint, 10 2/3 ft.
Octave, 8 ft.
Pommer, 8 ft.
Octave, 4 ft.
Spitzflöte, 4 ft.
Nachthorn, 2 ft.
Rauschpfeife, 3r, 5 1/3 ft., 96
Mixture, 4r, 1 1/3 ft., 128
Posaune, 16 ft.
Rankett, 16 ft.
Trompette, 8 ft.
Schalmel, 4 ft.

No information was furnished about couplers, combons, other such devices. The material below was furnished by the Casavant Company.

The organ in this church was designed by Lawrence I. Phelps, Tonal Director of Casavant Frères, Limitée, and is inspired by traditional organ building of the 18th century as well as partaking of the present trend in the best European and American practice. It is composed of four complete divisions, and is built

without extension or unification of a single stop, and a minimum of mechanical gadgets, the tonal structure of each division being quite complete and making of such mechanical aids almost unnecessary.

The Great consists essentially of a complete principal chorus and a complete flute chorus plus a single Trompette. The Positiv, built on a 4 ft. principal and including a Gemshorn and celeste, provides all of the necessary resources for playing the traditional organ repertoire. A large Swell supplies broad strings, a chorus of fractional length reeds, and mutations, to contrast with the Positiv. The Pedal division is particularly complete for an organ of this size and obtains all of its results through individual stops, each scaled to its role in the ensemble.

Principal stops in the façade are of highly polished tin which gives considerable added richness to the ensemble. The use of resonance boxes in the construction of the organ and the position of the upperwork at the rear of these boxes allows these voices to blend particularly well with the lower pitches. Low pressures and unnicked voicing are used throughout the organ.

The tonal results achieved are particularly remarkable in the light of the relatively poor acoustics of this room which seats 1400 persons. The low reverberation is largely a function of the shape of the building and could not be easily improved.

In Our Opinion . . .

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

RECITALS AND CONCERTS

LEONARD RAVER, Chapel of the Good Shepherd, General Theological Seminary, New York, May 7.

Suite for Organ Purcell
Fanfare
Trumpet Tune
Air
Gavotte
Prelude and Fugue in F sharp minor Buxtehude
Three Pieces from "Livre d'Orgue" de Grigny
Duo
Récit de Tièrce on Taille
Dialogue
Pastorale in F Major Bach
Prelude and Fugue in D Major Bach
Concerto III in G Major Soler
Cantilena (1956) Binkerd
Sonnet for Organ (1961) Case

(First New York performance)
Sonata of Prayer and Praise (1959) Bingham

This unpublicized performance drew a very small audience, but what it lacked in numbers was more than made up in the appreciation evident in listeners. Dr. Raver continues to impress me as one of the most significant talents among young American organ virtuosi today. This recital served to re-emphasize this feeling.

The Purcell "suite" is a "made up" affair, which nonetheless coalesces, makes for highly delightful listening. The music was treated with stylistic elegance. The Buxtehude was given a reading which was personal, yet thoroughly in keeping in all respects; and the de

Grigny pieces were indeed charming.

To the Bach pastorale the artist brought a keen sense of style and proportion, gave this sometimes dull-sounding piece interest. The major Bach work was not designed as a mere show-off opportunity, but rather an architectonic structure of great proportion was carved in sound in a manner which yet retained the brilliance of this music.

The Soler concerto was accorded an excellent reading, was made highly attractive. Gordon Binkerd's cantilena is lovely music, deserves more hearings. James Case's sonnet, dedicated to Leonard Raver, according to program notes "employs fragmentary motivic ideas and involved rhythmic schemes. The result is music of great freedom and imagination."

Dr. Raver wisely announced that he would play this short work a second time. Even so, I found this music to be most difficult to "hang on to" for the fragmentary motivic ideas and involved rhythmic schemes were all that and much more. Nonetheless I feel this quite listenable stuff, would like to get to know it better.

The Bingham sonata could well have been written for this performer. He is completely at home with its masterly writing, gives it a performance that is matchless. Leonard Raver in this performance made of the 1958 Holtkamp in this chapel an instrument of fine listening, gave to its auditors an evening of fine music played by a musician of stature and imagination.

R. B.

FRANCIS JACKSON, St. George's Church, New York, May 10.

Fantasia and Fugue in G minor Bach

Fantasia in F minor, K.594
Introduction, Passacaglia and Fugue
Prelude for a Solemn Occasion
Diverston for Mixtures
Variations on a Noel

Mozart
Willan
Jackson
Jackson
Dupré

Rightly or wrongly, to many Americans, the English "cathedral organist" is a type, and certain associations go with this. I am delighted to report that in this most excellent performance by the noted organist of York Minster, and Master of the Music, any possible untoward aspects in the implication stated above were dispelled.

Dr. Jackson made music, and on an instrument which I suspect is not precisely the design-type with which he might be most at home. Any such feeling was not apparent, and his energetic, imaginative use of the organ was thoroughly satisfying.

The sound constriction and pedal overbalancing noted in the opening work was not in evidence later in the program. Bach was played in somewhat traditional fashion, with no nonsense. His approach to Mozart was completely musical, with a contained orchestral feel in opening and closing sections, and middle portion appearing a bit less than altogether satisfying.

Healey Willan's monumental opus was given a brilliant reading—here was music of scope, warmth, personalness, which was registrationally vibrant, especially in the passacaglia segment. Here was resourceful imagination in design and thinking. The fugue was brilliant, with exciting power.

Jackson, as composer, showed a man of interests, with the first piece being exactly what its title states, the second illustrating this one color of the organ. The concluding Dupré variations were handled in a virtuosic manner, resulting in an exciting finish to a very fine performance. I was delighted that no improvisation was felt necessary, to interrupt the shape of the recital's design.

I shall look forward to hearing this artist soon in Washington, at which time further remarks will be forthcoming.

R. B.

ANNUAL SPRING FESTIVAL CONCERT, St. Paul's Chapel, Columbia University, New York, May 14. Chapel Choir and soloists: Paul Doktor, viola; Ralph Kneerum, assistant organist; orchestra from Manhattan and Juilliard Schools of Music; Searle Wright, Conductor.

FROM OUR ANGLO-AMERICAN HERITAGE
My Heart Is Inditing (soli, chorus and orchestra) Handel

Lyric Movement for Viola and Small Orchestra Holst

Elegy—Assemble all ye maidens (women's voices and strings) Holst

O Lord, Arise into Thy Resting Place Weelkes

A Song of Thanksgiving Vaughan Williams

Prelude and Dance (Harvest Time) Wright

Choral Contrasts (full orchestra)

Now Sinks the Sun (unaccompanied chorus) Parker

Geographical Fugue (speaking chorus) Toch

The Lament for Beowulf Hanson

Eternity (women's voices and instruments) Riegger

Choral Etude (unaccompanied chorus) Schuman

Great is the Lord (chorus and orchestra) Sowerby

The over-generous and richly varied feast of exciting and uplifting music under Searle Wright's able direction enlisted the services of a 52-voice choir and soloists, the violist Paul Doktor (an admirable artist who lends distinction to anything he plays) a 58-piece orchestra, Chaplain John Krumm as speaker in the Vaughan Williams, and Ralph Kneerum, organist.

Of particular interest among the Anglo-Saxon offerings were Handel's four-movement work, composed for the

coronation of George II in 1727; Vaughan Williams' Song of Thanksgiving, celebrating the end of World War II and fully matching the pomp and splendor of his 18th century predecessor; Holst's lovely Lyric Movement; and the rich tapestry of sound in Weelkes' unaccompanied motet.

Among the American compositions was the first hearing of Mr. Wright's skillfully contrasted Prelude and Dance. Especially beautiful was the "sunset" tone picture in the prelude. The barn dance with "everybody getting into the act" (not forgetting the extrovert percussion battery) drew enthusiastic applause from the delighted audience. This work should achieve wide popularity.

Howard Hanson's Lament was composed in 1925. To quote from Mr. Wright's helpful and informative program notes: "It remains today a completely successful work of its type . . . the mood of this brooding music ranges from the stoic grief of the opening, through fierce tribal pride at the primitive funeral ceremonies to the very human sadness and nostalgia of the closing passages."

The earliest American music was the unaccompanied chorus, "Jan sol recedit" from Horatio Parker's oratorio *St. Christopher*. It was exquisitely sung. Contemporary items included the late Wallingford Riegger's *Eternity*, ingeniously set for women's voices, flute, two horns and bass; Ernst Toch's hilarious *Geographical Fugue* for speaking chorus; and Leo Sowerby's sonorous anthem setting of Psalm 48.

All this fine music-making, with very few exceptions, shared careful preparation. The chorus sang with verve and intelligence; Barbara Springer was an outstanding soprano soloist. The orchestra was alert and responsive; Ralph Kneerum at the organ far distant from the conductor, gave excellent support.

The peculiar value of these concerts is the freshness and novelty of the music chosen by the choir's brilliant leader. It is safe to say that few of the audience

had ever heard any of the works presented on this occasion. SETH BINGHAM

MUSIC FOR ORGAN



Harry W. Gay

NOVELLO AND CO. LTD., 160 Wardour St., London, W.1, England.

Arthur Willis: INTRODUCTION AND ALLEGRO, 16 pages, no U. S. price.

This is No. 9 in the International Series of Contemporary Organ Music. A fine piece of writing and interesting as well. Introduction of two pages is well paced and with much variety. Allegro is vigorous and conceived in the best of taste. A must for interested performers—can be used as service prelude or for recital.

Ivan Langstroth: THEME WITH VARIATIONS, Op. 43, 20 pages.

A somewhat odd theme is given very thorough treatment in well balanced and interesting style. Concludes with a fugue and chorale. Works up to a fine climax, good registrational possibilities, but not quite so convincing as the above. This is No. 6 in the contemporary series.

Lorene Banta

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WARREN BERRYMAN

Sec. Mus. Doc.

Head, Organ and Church Music Dept.

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ATKINSON

CHARLOTTE

Organist-Recitalist

Choral Music Director

WILLIAM

Lecturer

Consultant

Army and Navy Academy
Carlsbad, California

RECITALS AND LECTURES IN THE WEST



RAY FERGUSON

Mr. Ferguson has accepted an appointment to the organ department of the University of Michigan, effective with the opening of the fall 1961 semester. He leaves a similar position on the organ faculty of the Conservatory of Music of Oberlin College. In his new work, he will continue his extensive recital and concert performances under the aegis of Colbert-LaBerge Concert Management.

Arthur Milner: PRELUDE, SICILIANO AND RICERCARE, 14 pages.

From NOMC, No. 21. Not what the other pieces above represent nor is it probably so intended, yet pleasant music well written but a trifle more on the predictable side. Service or recital.

Paul Allen Beymer

WA-LI-RO
Boys Choirs

Christ Church, Shaker Heights 22, Ohio

SETH BINGHAM

Teacher of Church Musicians
F.A.G.O. Mus.Doc.

Music Department, Columbia University
School of Sacred Music
Union Theological Seminary

15 Claremont Ave., New York 27, N.Y.

WILLIAM G. BLANCHARD

Organist

Pomona College
Claremont Graduate School
The Claremont Church

Claremont

California

ABINGDON PRESS, 127 Ninth Ave. N., Nashville 3, Tenn.

Austin C. Lovelace: WEDDING MUSIC, 42 pages, \$2.

This is a good collection of material selected by Dr. Lovelace, is unique in that it is composed of a considerable quantity of hymns with footnotes listing organ solo compositions based on the various themes. There are a number of works such as a chorale prelude on "Now thank we all our God" by G. F. Kaufmann and a similar work on "Praise to the Lord" by J. G. Walther. Other pieces by Wesley, James, Purcell, et al. complete the volume. Especially useful

Geoffrey Butcher

St. Peter's Episcopal Church

Geneva, New York

george CONCERT ORGANIST butler

First Congregational Church • Braintree, Mass.

ROBERT CLARK

First Presbyterian Church

Canton 2, Ohio

Clarence Dickinson

CONCERT ORGANIST

NEW YORK CITY

GEORGE FAXON

Trinity Church, Boston

BOSTON UNIVERSITY

HARRY WILBUR GAY

Trinity Cathedral

Cleveland 15, Ohio

Cleveland Institute of Music



JERALD HAMILTON

Colbert-LaBerge Concert Management has announced that Mr. Hamilton, of the faculty of the University of Texas, and organist-choirmaster of St. David's Church, Austin, is now under its management.

Previously Mr. Hamilton was on the faculty of Ohio University, having come to Athens from Topeka, Kansas, where for ten years he was on the faculty of Washburn University and organist-choirmaster in Grace Cathedral.

A native of Wichita, Kansas, Jerald Hamilton won bachelor and master degrees in music from the University of Kansas, where his organ teacher was Laurel Everette Anderson. A Fulbright scholar in 1954, he studied in Paris with André Marchal; while there was invited to play at the churches of St. Eustache and Ste. Clotilde; he also served as organist for the Choeur Philharmonique during the 1954-55 season.

In the summer of 1955, Mr. Hamilton studied at the Royal School of Church Music, Croydon, England; has also been an organ student of Catharine Crozier and Gustav Leonhardt. He has appeared widely in recital, for AGO chapters and for regional conventions; in 1957 was one of the recitalists at the tenth anniversary festival of the Organ Institute in Methuen.

J. ALLEN HANSEN

St. Stephen's Church
Port Washington

8 Patchin Place

New York 11, N. Y.

DAVID S. HARRIS

The Church of Our Saviour

Akron 2, Ohio

for organists of less extended acquaintance with literature.

HOPE PUBLISHING CO., 5707 W. Lake St., Chicago, Ill.

Jack Goode: IMPROVISATIONS ON HYMN TUNES, 32 pages, \$2.

Varied treatment here, some better than others. Tunes include "Herzliebster Jesu," "Eucharistic Hymn," "Gordon," "America," "Hamburg," etc. On the easier side in general, still the fugue on "St. Bernard" asks a bit more from the organist. These are useful where situations permit, some suitable for communion services. One might try these.

CARL FISCHER, INC., 62 Cooper Sq., New York 3, N.Y.

Also received: A re-run of Suite Gothique by Leon Boellmann with all registrations available; Meditation, Bach-Gounod-Simon; Church and Chapel—a collection of original pieces by Matthew Lundquist.

CHORAL MUSIC



Samuel Walter

ABINGDON PRESS, 201 Eighth Ave. S., Nashville 3, Tenn.

Lloyd Pfautsch: THE TEMPTATION OF CHRIST, unaccomp. SATB, moderately difficult, 8 pages, 25¢.

The temptation in the wilderness is a miniature oratorio; tenor soloist takes the part of Satan; bass, the part of Christ; choir tells the story. Short enough for a Sunday service, this unusual setting would profit by correlation with the sermon.

BLOCH PUBLISHING CO., 31 W. 31 St., New York 1, N.Y.

Lazare Saminsky: THE FESTIVE HALLEL, accomp. SATB and cantor, Hebrew, easy, 4 pages, 50¢.

Two short pieces from Psalm 118 set antiphonally between cantor and choir. Excellent for synagogal use.

BROADMAN PRESS, 127 Ninth Ave. N., Nashville 3, Tenn.

Carlton Young: COME, THOU FOUNT OF EVERY BLESSING, accomp. unison or 2 part, easy, 4 pages, 17¢.

Very easy and singable, this hymn-anthem is based on a tune from "The Sacred Harp," a 19th century American hymnal.

CONCORDIA PUBLISHING HOUSE, 3558 S. Jefferson Ave., St. Louis 18, Mo.

Paul Bunjes: THE SERVICE PROSPERS NOTED, unison and SATB, moderately easy, 180 pages, \$2.50. The accompaniment edition: (Vol. I: First Sunday in Advent to Tuesday in Whitun Week; Vol. II: Trinity, Trinitytide, and Occasional), \$7 each. (See ad in TAO, May 1961).

Here are introits, graduals, tracts, alleluias, for the whole Church Year. They are set to 12 "formulatory" tones: simple, plainsong-like melodies. The music is written out, is carefully pointed for the English words, making it easy for choirs to sing. All chants are unison

except the alleluias, which may be sung in 4 parts. Accompaniments are very simple and modal in color.

With so many churches of many denominations developing a high quality liturgy, these volumes are a timely and major contribution to church music literature. They are written specifically for a liturgical communion service but can be used in "free" services as calls to worship and responses before and after scripture readings and prayers. Every organist should have copies in his personal library whether or not he can use them at the moment.

Joseph Roff: BESTOW THY SPIRIT UPON US, unaccomp. SATB, moderately easy, 6 pages, 25¢.

A setting of a prayer from a primer of 1559—well written, and appropriately, in a traditional style.

H. T. FITZSIMONS CO., INC., 615 N. LaSalle St., Chicago 10, Ill.

Camil Van Hulse: COME, YE PEOPLE, accomp. SATB, moderately easy, 13 pages, 35¢.

A big, longer, festival Thanksgiving anthem with baritone solo.

GALAXY MUSIC CORP., 2121 Broadway, New York 23, N.Y.

Leroy Robertson: THE LORD'S PRAYER, accomp. SSA, moderately easy, 6 pages, 22¢.

This setting is suggested if the Lord's Prayer must be sung.

Robert Storer: GIVE THANKS UNTO THE LORD, unaccomp. SATB, moderately difficult, 12 pages, 30¢.

Written in a non-dissonant, bright, contemporary style, with interesting

DAVID HEWLETT

CHURCH OF THE RESURRECTION

NEW YORK

Joyce Jones

F.A.G.O.

Rosenstrasse Nr. 9

Kornwestheim, W. Germany

Verle R. Larson

Christ Episcopal Church

Baltimore, Maryland

JOHN HUSTON

First Presbyterian Church

New York City

FRANK B. JORDAN, Dean

Drake University

College of Fine Arts

DES MOINES 11, IOWA

Paul Manz

Concordia College, St. Paul

Mount Olive Lutheran Church

Minneapolis, Minnesota

d. deane hutchison

first congregational church

portland, oregon

HOWARD KELSEY

Washington University

SAINT LOUIS 5, MO.

KENT McDONALD

St. James Episcopal Church

Birmingham, Michigan

SCHLICKER ORGANS

donald ingram

Kenmore Methodist Church
Buffalo, New York

BETHEL KNOCHE

Staff Organist, Music Department

The Reorganized Church of
Jesus Christ
of Latter Day Saints

Independence, Missouri

Marian McDabbl

Washington, D. C.

PEABODY CONSERVATORY

Baltimore, Maryland



WILLIAM J. GRAVESMILL

Mr. Gravesmill, assistant professor of music at Southwestern University, Memphis, Tennessee, has resigned this post to accept an appointment as director of music of the Toledo Museum of Art, Toledo, Ohio, one of the nation's finest, founded by Edmund Drummond Libbey.

Mr. Gravesmill has been a faculty member of Memphis College of Liberal Arts and Sciences, has served in numerous capacities in community affairs, including the deanship of the Memphis Chapter AGO. He has been a member of the board of the Memphis Orchestral Society, a member of the lecturing staff of the Memphis Adult Education Center, was chairman of the 1961 AGO regional convention in Memphis. Mr. Gravesmill has bachelor and master degrees in music from Oberlin College.

chord progressions and a lively, varied rhythm. A happy piece, definitely recommended.

THE H. W. GRAY CO., INC., 159 E. 48 St., New York 17, N.Y.

Channing Lefebvre: SING WE MERRILY, accomp. SATB, moderately difficult, 10 pages, 25¢.

The title describes the piece—it is merry and lively. Organ accompaniment is tricky. A fine short festival anthem.

Claude Means: MAY THE GRACE OF CHRIST, accomp. SATB, moderately easy, 4 pages, 18¢.

Appropriate for weddings and general use. First stanza is a solo for high voice; second, using same melody, is for

4-part chorus. Warm writing reminds one a little of Harold Friedell's style.

McLAUGHLIN & REILLY, 252 Huntington Ave., Boston 15, Mass.

Jean Langlais: PRAISE THE LORD, accomp. TBB, moderately difficult, 7 pages, 25¢.

A setting of Psalm 150 with typical Langlais coloring—good male chorus piece.

C. Alexander Peloquin: HOLY GOD, WE PRAISE THY NAME, accomp. SATB, easy, 8 pages, 30¢.

A hymn-anthem on the tune from the Katholisches Gesangbuch, sometimes called "Te Deum." Strict canon is used, the work is well written.

BILLY NALLE

TELEVISION - RECORDINGS

NEW YORK

ORPHA OCHSE

First Congregational Church

Pasadena, California

Barbara J. Owen

FIRST CHURCH
Weymouth, Massachusetts
LECTURE-RECITALS 1961

President
ORGAN HISTORICAL SOCIETY

Richard Peek

S.M.D.

Covenant Presbyterian Church

Charlotte, N. C.

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M. Mus. A. A. G. O.

Trinity Episcopal Cathedral
Temple B'nai Israel
Little Rock University

A.G.O. State Chairman for Arkansas

ALEXANDER BOGGS RYAN

M.Mus., A.A.G.O.

Graduate Teaching Fellow
School of Music, Univ. of Michigan

Associate Organist
Zion Lutheran Church, Ann Arbor

GEORGE POWERS

F.A.G.O., S.M.D.

St. Mark's in-the-Bouwerie
School of Sacred Music
Union Theological Seminary
New York City

ASHLEY MILLER

A.A.G.O.

Society for Ethical Culture
New York City

ALEXANDER SCHREINER

Ph.D., F.A.G.O.

The Tabernacle, Salt Lake City, Utah
Colbert-LaBerge Concert Management
105 West 55th Street, New York 19, N. Y.

Leonard Raver

S.M.D.



GRIGG FOUNTAIN

Mr. Fountain, on September 1, will assume his new duties as organist and director of the chapel music at Northwestern University. He is at present associate professor of organ at Oberlin Conservatory of Music, and organist and choirmaster of the First Unitarian Church, Shaker Heights, Ohio.

Grigg Fountain received his training at Wake Forest College, Furman University, Yale University Music School (B.M. 1942, M.M. 1943). His organ study has been with Arthur Poister and Marcel Dupré. During his Fulbright grant (1953-54) he studied with Helmut Walcha.

The purpose of the Northwestern appointment is to provide a joint appointment between the school of music and the university chaplain's office to implement a program of music appropriate for a new chapel going under construction shortly.

This will provide a liaison between instructional offerings in the areas of church music and organ in the school of music and their practical application as seen in a program of religious music for chapel services. A program of significant activity will be developed in the field of sacred music, utilizing the total resources of the university in the fields of religion and music.

OXFORD UNIVERSITY PRESS, 417 Fifth Ave., New York 16, N.Y.

Ed. Kenneth Elliott: FOURTEEN PSALM-SETTINGS, accomp. SATB, easy, 27 pages, \$1.30.

A modern edition of music from 16th

to 18th century sources for the early Reformed Church in Scotland. Texts are metrical psalm settings from same period—very interesting as period music.

THEODORE PRESSER CO., Bryn Mawr, Pa. Hugo Weisgall: MAY THE WORDS, unaccomp. SATB, moderately easy, 3 pages, 25¢.

Based on Psalm 119: 14, this romantic-contemporary setting is appropriate for both Christian and Hebrew worship.

WESTMINSTER PRESS, Witherspoon Bldg., Philadelphia 7, Pa.

Ed. W. Lawrence Curry: ANTHEMS FOR THE ADULT CHOIR, accomp. SATB, easy, 56 pages, \$1.10 (5 copies or more, 90¢ each).

Thirteen original anthem and hymn-anthems, four responses, and one anthem arranged from Beethoven: a fine collection of new material for the choir of modest ability.

The following three pieces are difficult, dissonant, are recommended for professional choirs and college glee clubs. They are examples of worthwhile contemporary writing.

C. F. PETERS CORP., 373 Park Ave. S., New

Phillip Steinhaus

Organist—Choirmaster—Carillonneur

Kirk in the Hills

Bloomfield Hills, Michigan

Concert Mgt.: WILLARD MATTHEWS

Lauren B. Sykes

A.A.G.O., Ch.M.

First Methodist Church

Warner Pacific College

Portland, Oregon

William O. Tufts

Church of St. Stephen
and The Incarnation

Washington, D. C.

CHARLES VAN BRONKHORST

*Bidwell Memorial
Presbyterian Church*

Chico, California

ALLAN VAN ZOEREN

West-Park Presbyterian

Amsterdam Avenue at 86th Street

New York City

York 16, N.Y.

Seymour Shifrin: GIVE EAR, O YE HEAVENS, accomp. SSAATTBB, 10 pages, 30¢.

Both the voice parts and organ accompaniment are difficult. A polyphonic section in the middle contrasts heavy, full chords at beginning and end.

Eli Krul: O COME, LET US SING, accomp. SATB, 8 pages, 25¢.

Not as difficult, dissonant or rhythmically demanding as the preceding piece. Organ interludes alternate with choral verses.

PALLMA MUSIC CO., Beaumont, Calif.

George Lynn: I WAITED PATIENTLY FOR THE LORD, unaccomp. SSAATTBB, 14 pages, 35¢.

Fine polyphonic writing which eases into antiphonal choral style between 4-part male and 2-part treble chorus. More tonal than the above two.

OTHER MUSIC RECEIVED

Powell: JESUS NAME OF WONDROUS LOVE (Abingdon)

Christiansen: PRAISE YE (Augsburg)

Nystedt: I WILL BE AS THE DEW (Augsburg)

Saminsky: IN MERCY, LORD (Bloch)

Caldwell: WHO IS THIS LAD? (Broadman)

Hokanson: PARADISE OF GOD (Broadman)

Northrup: THE LORD MY SHEPHERD IS (Broadman)

Pitts: ANSWER ME WHEN I CALL (Broadman)

Rhea: FOR ME (Broadman)

GEORGE WM. VOLKEL

SAC.MUS.DOC., F.A.G.O.

THE PRESBYTERIAN CHURCH

WESTFIELD, NEW JERSEY

Faculty, School of Sacred Music,
Union Theological Seminary, New York

W. WILLIAM WAGNER

Organist and Choirmaster

The Old Stone Church

CLEVELAND, OHIO

RECITALS

INSTRUCTION

Samuel Walter

St. John's
Episcopal Church

Stamford, Connecticut

JACK WARD

Radio City Music Hall

New York

EDGAR HILLIAR

ORGANIST: St. Mark's Episcopal Church, Mt. Kisco, N. Y.

FACULTY: Manhattanville College, Purchase, N. Y.

Plus X School of Liturgical Music, Purchase, N. Y.

Van Hulse: PRAISE YE THE LORD (Broadman)
Lenel: ARISE, AND BE NOT AFRAID (Concordia)
de Brant: ADORAMUS TE, CHRISTE (C. Fischer)
Whitford: GOD OF THE UNIVERSE (J. Fischer)
Whitford: SEARCH ME, O GOD (J. Fischer)
Severin: O BE JOYFUL IN THE LORD (FitzSimons)
Cockshott: CANTICLE (Galaxy)
Davis: CHERUBIM SONG (Galaxy)
Young: NOW LET US ALL PRAISE GOD (Galaxy)
Collins: ECCE TABERNACULUM DEI (McLaughlin & Reilly)
Florentine: PROSPERS FOR MASS ST. JOSEPH THE WORKMAN (McLaughlin & Reilly)
Walter: TOTA PULCHRA ES, MARIA (McLaughlin & Reilly)
Harper: BLESSED IS HE (Mercury)
Empton: FREELY I GIVE (Nelcor)
McCormick: IF YOU ABIDE IN ME (Nelcor)

MARIANNE WEBB

University Organist

Iowa State University

Ames, Iowa

Richard

WESTENBURG

Gordon Wilson

ROLLINS COLLEGE

Winter Park, Florida

Grady Wilson

Bushnell Congregational Church

15000 Southfield Road

Detroit 23, Michigan

SEARLE WRIGHT

Columbia University

Union Theological Seminary

New York City

Hovhanness: ALLELUIA (Peters)
 Weisgall: GOD IS DUE PRAISE (Presser)
 Weisgall: WHEN ISRAEL OUT OF EGYPT
 CAME (Presser)
 Hovdesven: WHO HAS DELIVERED US?
 (Schmitt, Hall and McCreary)
 Sateren: LOOK TO THIS DAY (Schmitt, Hall
 and McCreary)
 Williams: BE MERCIFUL UNTO ME, O LORD,
 (Schmitt, Hall and McCreary)
 Lenel: MAGNIFICAT (Summy-Birchard)

NEW RECORDS

Charles Van Bronkhorst



FINN VIDERO, "Organ Works of Buxtehude"; three 12" Washington label LPs at \$4.98 each. WR-421 recorded on 1942 Marcussen organ in Sorø Monastery, Denmark in 1957; WR-422 and -423 recorded on 1956 Frobenius in St. John's Church, Vejle, Denmark in 1958.

As acknowledged authority on Buxtehude's music, Videro seems the logical artist to record his works. Both organs used are in the classic tradition, the one at Sorø a rebuild from an 1846 Gregersen. That Mr. Videro is sympathetic to both music and instruments is obvious throughout.

While there are times when I have a feeling of haste in tempo (i.e., Prelude, Fugue and Chaconne, or Fantasia on "How brightly shines the Morning Star"), all performances are musical and often exciting. Every organist and student should have these three records for study and reference; no record library is complete without them.

WILLIAM WATKINS, "Eight Noëls by Daquin"; recorded in Georgetown Presbyterian Church, Washington, D.C. Washington 12" LP, WR-428, \$4.98.

From Daquin's *Book of Noëls* Mr. Watkins has recorded Nos. 1, 3, 4, 6, 8, 10 and 12, using the 2-19 Aeolian-Skinner (1957) where he serves as organist-director. Those who have Biggs' record of the complete Noëls (TAO, 12/60) will enjoy comparing tempi, instruments and registrations. Mr. Watkins' tempi are generally more conservative, his interpretations more "romantic."

Amazing thing is the wealth of color and variety which Watkins achieves with only 19 ranks of pipes. Here's recorded proof that a well-designed small organ

GORDON YOUNG

Institute of Musical Art

First Presbyterian Church

DETROIT

UNIVERSITY OF OREGON
Eugene, Oregon

john hamilton

on leave 1960-61

harold chaney

Concert Management Willard Matthews
200 East 36 Street, New York 16
visiting 1960-61



GRADY WILSON

Mr. Wilson is shown above at the console of the organ in the Cadet Chapel, United States Military Academy, West Point, New York, where he appeared recently in recital.

Mr. Wilson was recently appointed director of music at Bushnell Congregational Church, Detroit, Michigan. He is currently completing the requirements for the degree Doctor of Musical Arts, at the University of Michigan, where he is a student of Marilyn Mason.

Earlier musical training was with Minnie McNeill Carr, of Birmingham, Alabama, with further study with Catharine Crozier at the Organ Institute and Rollins College.

In addition to his work in church music, he fulfills many recital engagements, having been heard this past season in St. Mark's Church, Shreveport; St. Thomas Church, New York; West Point Cadet Chapel; and Hill Auditorium, University of Michigan. Grady Wilson's twin brother, Gordon, is on the faculty of Rollins College, Winter Park, Florida.

Photo, courtesy Information Office, U. S. Military Academy, West Point, N.Y.

can sound perfectly adequate—in the proper hands!

CHAPEL CHOIR, University of Maryland, "The American Harmony"; Fugue Springmann, conductor. Washington 12" LP, WR-418, \$4.98.

"Being a choice collection of the best

MARLAN ALLEN

St. John's Presbyterian Church

Berkeley

California

Heinz Arnold

Stephens College
Columbia, Missouri

GERALD BALES

St. Mark's Cathedral
Minneapolis 3, Minnesota

CHARLES M. BARBE

Maunaolu College
Hale - O - Na - Mele
Paia - Maui - Hawaii

CYRIL BARKER

A.A.G.O., M.M., Ph.D.
Detroit Institute of Musical Art
Central Methodist, Lansing

and most approved fuguing and plain tunes, with a fine anthem; used by singing schools, musical societies, and church choirs in the United States, 1779-1813." From the unique "tune books" of early America, Irving Lowen has prepared 18 representative pieces, here sung exactly as written, by 24 men and 16 women from the University of Maryland Chapel Choir. What a different choral sound!

ROBERT BARLEY

481 West King Street
YORK, Pennsylvania

ROBERTA BITGOOD

S.M.D., F.A.G.O., Ch.M.

Redford Presbyterian Church
Detroit Michigan

Ruth Branch

Huguenot Memorial Church, Pelham, N. Y.
Temple Israel, New Rochelle, N. Y.

Alastair Cassels-Brown

M.A. (Oxon.), F.R.C.O.

Grace Church
Utica, New York

Donald Coats ST. JAMES' CHURCH

Madison Ave. at 71st St., New York City

Mark Davis

Episcopal Church of the Holy Faith
Sante Fe, New Mexico

Harriet Dearden

M. S., A. A. G. O.
CENTRAL UNITARIAN CHURCH
Paramus, New Jersey

JOHN DONEY

M.Mus. A.A.G.O.
St. James's Episcopal Church
West Hartford 7, Conn.
University of Hartford

Paul H. Eickmeyer

M.Mus., A.A.G.O.
St. Paul's Episcopal Church
Lansing, Michigan

Robert Elmore

CENTRAL MORAVIAN CHURCH
Bethlehem



JOAN JOHNSON

Miss Johnson has received a Fulbright scholarship to study organ with Flor Peeters at the Royal Flemish Conservatory at Antwerp, Belgium, during the academic year, 1961-62.

Miss Johnson is an organ student of Warren and Margaret Scharf, and James Talis. She was graduated from Hastings (Nebraska) College last spring with a bachelor of arts degree with high distinction, in the department of music.

If you're at all interested in American music or in choral music, this record is a must. Choral directors especially should find much of real value and stimulation among these well-cut grooves. Incidentally, there is an excellent two-page insert by Mr. Lowen which includes complete texts and data on both composers and sources of all music.

CHARLES H. FINNEY

Ph. D., F. A. G. O.

Houghton College, Houghton, N. Y.
First Presbyterian Church, Bradford, Pa.

JACK FISHER

Emmanuel Church

Boston 16, Massachusetts

Norman Z. Fisher

M. S. M.

Organist and Choirmaster
First Presbyterian Church
Shreveport, Louisiana

Carl Fudge

St. John's Episcopal Church
Elizabeth, New Jersey

ON LEAVE: Europe 1961-1962

HENRY FUSNER

S.M.D. A.A.G.O.

The Church of the Covenant
Cleveland 6, Ohio
The Cleveland Institute of Music

NEW YORK PHILHARMONIC ORCHESTRA, Leonard Bernstein, conductor; with Adele Addison, soprano; John McCollum, tenor; Bruce Prince-Joseph, organist; Rutgers University Choir, F. Austin Walter, conductor. Columbia 12" LP, ML-5606, \$4.98 (stereo at \$5.98).

Ode for St. Cecilia's Day

Handel

John Dryden's two odes to St. Cecilia were both set to music by Handel, the first as *Alexander's Feast* in 1736, the second dating from 1739, here recorded in all its majesty and excitement.

This work includes some of Handel's most colorful and interesting writing, both vocally and instrumentally. Mr. Bernstein and his associates bring out all the beauty and inspiration of Handel's music in a dynamic performance recorded to perfection.

MARGUERITE HAYEY

ROBERT WILSON HAYS

Kansas State University
Manhattan, Kansas

EVERETT JAY HILTY

Director

Division of Organ and Church Music
UNIVERSITY OF COLORADO
Boulder

JOHN HOLTZ

St. Thomas's Church
Mamaroneck, New York

FRANK K. HONEY

St. Andrews-Covenant Presbyterian Church
Wilmington, N. C.

HARRY H. HUBER

M. Mus.

KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

Farley K. Hutchins

Firestone Conservatory of Music
Westminster Presbyterian Church
Akron, Ohio

Malcolm Johns

Wayne State University
Grosse Pointe Memorial Church
Michigan

T. CHARLES LEE

The Brick Presbyterian Church
and
The Oratorio Society of New York
New York City
The Worcester Music Festival
Worcester, Massachusetts



JOHN L. BALDWIN, JR.

Mr. Baldwin has been appointed chairman of the Department of Music, Hamilton College, Clinton, New York, and director of the University Glee Club of New York City, succeeding Dr. Channing Lefebvre. He has been college organist and director of the college choir, is resident director of the Root Art Center. During the summer months he will again be organist-choirmaster of the American Cathedral in Paris.

Early last March Hamilton College was the recipient of the six-stop positive, built by Hans Steinmeyer of Oettingen, Germany. This instrument can be carried around the campus wherever concerts are given, is used in the front of the college chapel in dialogue with the large organ.

In addition to extensive touring as conductor of the college glee club, Mr. Baldwin this past season played recitals in Hamilton College, Syracuse University (for a joint meeting of the Syracuse and Central New York Chapters AGO), and in Pittsburgh, Pennsylvania.

POP RECORDS

RAYMOND SHELLEY, Fox Theatre, Detroit, Michigan. Columbia 12" LP—CL 1593 (stereo—CL 8393).

EDWARD LINZEL

Church of St. Mary the Virgin
New York

August

MAEKELBERGHE

Detroit

Harold Mueller

F. A. G. O.

TRINITY EPISCOPAL CHURCH
S. F. CONSERVATORY OF MUSIC
San Francisco

EARL NESS

Philadelphia, Pa.

First Baptist Church
Congregation Keneseth Israel
Philadelphia Musical Academy

A round dozen tunes everybody knows recorded by a swell guy and wonderfully imaginative musician on the organ which AGOites heard in the summer of 1960 at that organization's convention in Detroit. In fact, Ray Shelley was one of the stars on that studded evening, playing some of the pieces here recorded.

Those responsible for the jacket notes have spread TAO quotes to such an extent we should be embarrassed, but aren't; and TAO staff writers are glad they said what they did about Shelley's playing, for it's true. I've but one regret about this platter: the recording is so muffled that altogether too much brilliance is frequently lost. Scallions to Columbia engineers on this score.

I think you'll really enjoy the imagery and diverting handling of a huge theatre organ by a mighty clever chap—get this!

R. B.

Recitalists

Riverside Church, New York—summer recital series.

Virgil Fox, July 11: All-Bach program.
Catharine Crozier, July 18: Chaconne in G minor, Couperin; Récit de Tierce en Taille, de Grigny; Noël étranger, Daquin; Choral in B minor, Franck; The Burning Bush, Berlioz; Arabesque sur les Flûtes, Dialogue sur les Mixtures,

Langlais; Variations on Wondrous Love, Barber; Toccata, Sowerby.

William Watkins, July 25: Agincourt Hymn, Dunstable; Fantasy on On frout verzer, Hofhaymer; Canon and Chaconne, Couperin; Concerto 2, Handel; Fugue, Honegger; Fantasy for Flute Stops, Sowerby; Ballade for English Horn and Organ, Sowerby (Edmund Williams, English horn); Prelude and Fugue in A minor, Bach.

Frederick Swann, Aug. 1: Homage to Perotin, Roberts; Toccata for the Flutes, Stanley; Fantaisie in A Major, Franck; Scherzo (Symphony 2), Widor; Lebhaft (Sonata 2), Hindemith; Maestoso in C sharp minor, Vianna (arr. from Kyrie, Messe Solennelle, for chorus and two organs, by Alexander Schreiner); Fugue, Canzone and Epilogue, Karg-Elert (with violin and women's voices); Canon in B minor, Schumann; Four Organ Chorales, Pepping.

Warren Berryman, Parma Lutheran Church, Parma, O., May 8: Homage to Perotin, Roberts; Baroque Prelude and Fantasia, Arnell; In dulci jubilo, Schönster Herr Jesu, Schroeder; Prelude and Fugue in D Major, Bach; Ronco, Kinck; Intermezzo (Symphony 6), Widor; Sonata on Psalm 94, Reubke.

Francis Jackson, Cathedral Church of St. George, Kingston, Ont., May 3: Fantasia and Fugue in G minor, Bach; Fantasia, Mozart; Introduction, Passacaglia and Fugue, Willan; Toccata-Prelude on Pange lingua, Bairstow; Variations sur un Noël, Dupré.

Everett Jay Hilty, U. of Colorado, Boulder, Apr. 30: Dic nobis, Maria, Cabezon; Medio registro alto de primer Tono, Perzax; Toccata en Do Major de ma esquerda, Cabanilles; Sonatina en Fa menor, Viola; Paso en Do Major, Casanovas; Fantasia in G minor, Bach; Adagio and Rondo, Mozart (using portativ organ by Meunier Associates, with instruments); Sonata 2, Hindemith; Choral, Jongen; Nocturne, Effinger; Pièce Héroïque, Franck.

Bob Whitley, St. Luke's Episcopal Church, San

Francisco, Cal., Feb. 5: Fugue in C Major, Sleepers wake, Dorian Toccata, Bach; Roulade, Bingham; Brother James' Air, Greensleeves, Wright; Comes Autumn Time, Sowerby; Paraphrase on the Te Deum, Langlais; French Rondo, Boellmann; Apparition of the Church eternal, Messiaen; Allegro (Symphony 2), Vianna.

Apr. 16: Prelude, Fugue and Chaconne, Buxtehude; Sheep may safely graze, Prelude and Fugue in D Major, Bach; Choral in A minor, Franck; Psalm Prelude No. 1, Howells; Mirage, Ceiga; Symphonic Fantasy, Peeters.

First Baptist Church, Santa Ana, Cal., Apr. 25: Prelude, Fugue and Chaconne, Buxtehude; Jesu, joy of man's desiring, Sleepers wake, Dorian Toccata, Bach; Variations on America, lves; Apparition of the Church eternal, Messiaen; Desert, Chollas Dance for You, Yucca, Joshua Tree, Leach; Introduction and Passacaglia in D minor, Reger.

Ronald Arnatt, Christ Church Cathedral, St. Louis, Mo.

Apr. 3: An Easter Alleluia, Slater; Saraband for the Morning of Easter, Howells; Toccata (Symphony 5), Widor.

Apr. 10: Introit, Offertoire (Messe de Paques), Maleingreau; Mors et Resurrectio, Langlais; Plainsong Prelude—Victimae Paschali, Arnatt.

Apr. 24: All-Bach program—Fantasia in G; Christ the Comfort of the whole world: In Thee is joy.

May 1: All-Bach program—Christ is arisen; Prelude and Fugue in E minor; Come, Holy Ghost.

Ivy Beard, Jr., Christ Church Cathedral, St.

Louis, Mo. Apr. 17: Passacaglia in A minor,

Beard; Cantabile, Final (Symphony 2), Vianna.

May 8: Sonata for Organ, Persichetti; Sonata

I, Mendelssohn.

Frederick Tristram Egner, Trinity Anglican

Church, St. Thomas, Ont., May 10: Toccata and

Fugue in D minor, Bach; Aeolian Harp, Bund;

Lake Huron, Egner; By the Waters of Babylon,

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Lauren B. Sykes, First Methodist Church, Portland, Ore., assisted by Mildred Rife Nye, pianist, May 8: Concerto in B flat, Handel; Pastorale, Finale, Franck; Concerto Gregorian, Yon (organ and piano).

Giuseppe Moschetti, dedicatory recital, Austin organ, St. John's Evangelical Lutheran Church, New York, N.Y., Apr. 9: Concerto in B minor, Walther; Aria Gregoriana, Anon., 14th century; Prelude, Adagio and Fugue, Stanley; Fifers, Dandrieu; Prelude and Fugue in C minor, Bach; Trumpet Fanfare, Handel; Concertino for Flute Stop, Karg-Elert; A Little Song to the Virgin Mary, Bossi; The Good Shepherd, Benoit; Now thank we all our God, Karg-Elert.

MUSIC FOR A WEDDING

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of

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and

Bruce William Albert
St. Andrew's Church

Wilmington, Delaware
June 9, 1961

Harrison Walker, organist

Organ	
Sheep may safely graze	Bach
Bist du bei mir	Bach
Cibavit eos	Titcomb
Benedictus, Pastoral and Prelude	Rowley
Processional	
Trumpet Voluntary	Purcell
Recessional	
Trumpet Tune in D Major	Purcell
Postlude	
Allegro (Suite in D Major)	Stanley

DR. HUNTER MEAD, 1907-1961

Hunter Mead, Ph. D., Professor of Philosophy and Psychology at the California Institute of Technology, died July 1 in Huntington Memorial Hospital, Pasadena, at the age of 54. He had been operated on the previous Thursday for a brain tumor.

Known to TAO readers of past years through articles concerning the organ in his home, Dr. Mead was author of numerous books, was writing a short history of Western philosophy at the time of his death. He was Chairman of Caltech's Faculty Committee on Musical Activities, was instrumental in introducing a course in music history and analysis last year.

The elaborate pipe organ in his home was used for many recitals, was known widely; he was friend to organists and other musicians. His loss will be felt by countless organists and music lovers.

Newsnotes

(Continued from page 8)

will demonstrate the early New England practice of lining out psalms, show examples of William Billings, Charles Ives and Moravian music, together with out-

standing American hymns.

The conference itself will be held Sept. 11 in The Interchurch Center, with addresses by outstanding scholars from Europe and the U. S., including the well-known scholar of Fisk University, John Work. The conference is sponsored jointly by the Hymn Society of America and the Commission on Music of the National Council of Churches' Department of Worship and the Arts. Dr. Walter Buszin is chairman of the planning committee.

Music scholars representing 17 countries will gather on the Columbia University campus Sept. 5-11 for the Eighth Congress of the International Musicological Society, this year meeting jointly with the American Musicological Society. This will be the first meeting in this country for the international body since its formation in 1928. Countries represented include England, France, Italy, Australia, West Germany, East Germany, Hungary, Sweden, Denmark, Yugoslavia, Spain, Belgium, Switzerland, Israel, Holland, Japan, and the U. S.

Subjects to be considered will include: "Bach Problems," "The Employment of Sociological Methods in Musical History," "Relations between Religious and Secular Music in the 16th Century," and "Liszt, Wagner and the Relations between Music and Literature in the 19th Century."

Amended statement of ownership and management required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933 and July 2, 1946 (Title 37, United States Code, Section 233), of The American Organist, published monthly at 280 Broadway, Staten Island 10, N.Y.

The name and address of the publisher is Organ Interests, Inc., 280 Broadway, Staten Island 10, N.Y. Editor, Ray Berry, 830 Howard Ave., Staten Island 1, N.Y. Business manager, Mrs. Dorothy Berry, 830 Howard Ave., Staten Island 1, N.Y. Managing editor, none.

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Average number of copies of each issue sold or distributed through the mails to paid subscribers was 3797.

Ray Berry, Editor

Sworn to and subscribed before me this 5th day of July, 1961.

Robert R. Paugh (seal). My commission expires March 30, 1963

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